

Archaeology of Pañchāla Region



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by

Sheo Bahadur Singh M.A., Ph. D.

AGAM KALA PRAKASHAN
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PREFACE

With its sublime Upanishadic thoughts, Brāhmaṇa's rituals and epic tales of war and peace along with rich archaeological potentialities, the Pañchāla *Janapada* has always been a source of continuing fascination. The study of the region serves as an essential prerequisite to understanding various cultural trends, artistic activities and religious beliefs of the people in the area in different ages.

The project, financed by the U.G.C., was undertaken with a view to assessing and evaluating the archaeological significance of the region. A total of four years exhaustive labour has gone into the making of the present work. The sites numbering more than two hundred, reported here, have involved extensive explorations reaching remotest nook of the sprawling region. The finds in the region have been varied and important, as far as they represent, chronologically speaking, from copper implements to the late-medieval antiquities. Numerous new sites have been discovered for the first time. Fresh identifications, full descriptions and new interpretations have been employed in appraising the antiquities. The finds are critically examined in order to determine their historical significance and many of the opinions expressed here stake a claim to originality. Literature, coins, epigraphs, art objects and other archaeological finds provide the storehouse of material for enabling a peep in the obscure past of the Pañchāla *Janapada*. The protohistoric and early historic sites have been discussed at length. The Gupta, medieval and late-medieval sites and monuments have been also discussed in the new light.

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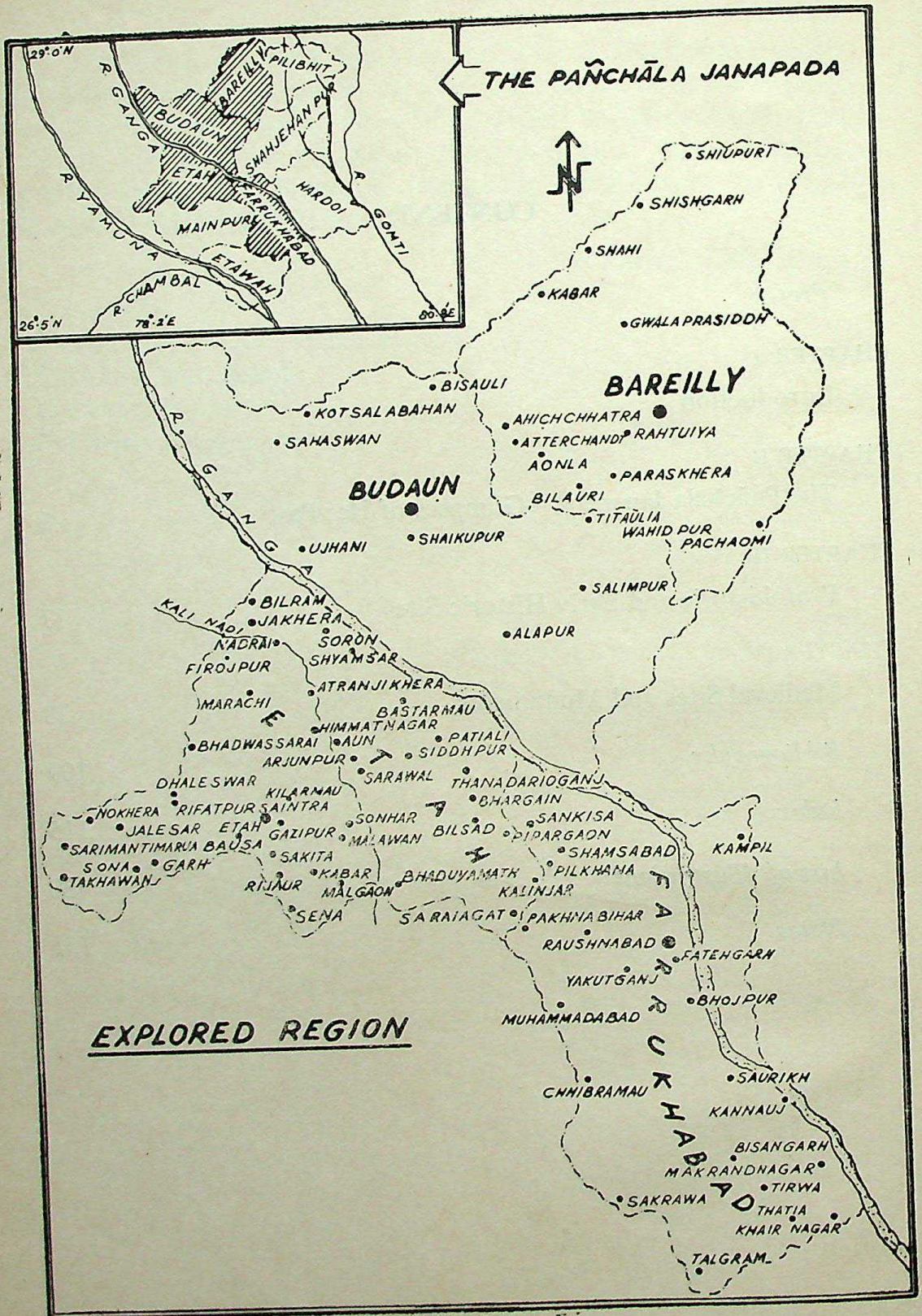
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CHAPTER I

INTRODUCTION

The perennial question of what our ancestry, culture, religion, philosophy and socio-economic life have been eludes our understanding even today. How the men of the past organised themselves into societies, made their artefacts, had their faith, adopted various occupations, passed their leisure time—such problems evermore baffle the historians as researches bring new facts to the surface every time to make the already known insufficient. Archaeology comes to our rescue in meeting these questions, although partially, in the absence of the written annals or other documents of reasonable veracity due to the lack of historical consciousness in ancient India. However, the archaeological research on a local and regional basis remains as yet a desideratum in the world of scholarship. A careful survey and exploration of a limited region will definitely yield rich reward of known and unknown data of archaeological and historical interest. A modest attempt in that direction in this book is made to study the ancient Pañchāla region. Nonetheless, the scope of enquiry is delimited here to only four districts—Bareilly, Budaun, Etah and Farrukhabad in Uttar Pradesh under compulsions of availability of resources.

An endeavour to the best of abilities has been made in this study to be as thorough as possible. Sites known or hitherto unknown have been carefully discussed, evaluating their historical significance on the basis of finds, such as copper implements, wares, sculptures, terracottas, coins, epigraphs, monuments and other objects. First hand descriptions, fresh evaluations, critical analysis and new interpretations have been given wherever possible.

The Pañchāla region covering the modern Rohilkhand and adjoining area shows a remote antiquity with a continuous cultural history, although undoubtedly in point of chronology, its development dates later than the Indus valley civilization. Perhaps its earliest inhabitants were the Negritos, followed by proto-Australoids, such as Dravidians, Nishādas and others referred to as *Dasyus* in the *Rigveda*, prior to the Āryan infiltration. The Vedic hymns composed as early as the first quarter of the second millennium B.C. indicate that Āryan settlements had not exceeded east of Yamunā by that time and their eastward movement commenced slightly later. However, this further eastward expansion was their conquests as well as through assimilation with the indigenous people. Aryanising and absorbing the indigenous stocks into their fold was very much an essential feature of the invading Āryans. At times the earlier stocks of the Āryan race in the region had to fight and finish the attacking neo-Āryans with the help of the local people whom they had subjugated and assimilated. In the later Vedic period the Pañchāla region came to become the pivot of the movement for Aryanisation in the Madhyadeśa. This work was done with the assistance of the philosophers, sages and priests who disseminated their thoughts through their scriptures like the *Brāhmaṇas* and the *Upanishads*.

The Pañchāla region was the nuclear point for trade routes to the north and south. The main route from north-west, i.e., Udyanpur, Pushkalāvati and Taxila to the south-east via Srāvastī, Sāketa, Kapilvastu, Mithilā, Vaiśālī even upto Tāmralipti (Bengal), passed through Hardwār, Govisānā and Ahichchhatrā. It kept close to the Himalayan foot-hills avoiding Tarai and flooded region, may be on the consideration of the hazards of crossing the wide rivers in the plains. The other route was from Jālandhar to Tāmralipti through Indraprastha, Mathurā, Kāmpilya, Pilo-shan-na on the south of Gaṅgā. On these routes came to be erected trade centres and even cities which further generated a new class of the elite with the available resources. And as a natural corollary the society became in course of time more prosperous and economically sound. The centres of trade in this region were the towns of Ahichchhatrā, Govisānā, Atranji Kherā,

Pilo-shan-na, Kāmpilya and Kānyakubja etc., accumulating wealth and prosperity. With this rich resources the priest-ridden society found it convenient to propagate the neo-Brahminism to almost whole of the Āryāvarta.

The obscure history of the Pañchāla has been traced from the early Vedic period on the basis of literature, epigraphs, coins and archaeological excavations. Intellectual and philosophical activities were pursued there with religious fervour. The whole area evinced socio-economic prosperity, particularly during the *Brāhmaṇa*'s times. Archaeological explorations revealed copper-hoard sites and ochre coloured pottery in the region. The ochre coloured pottery has a supposed association of the copper-hoards and a late-Harappan date i.e., C. 2000-1300 B.C. seems most plausible. Numerous Painted Grey Ware sites have been discovered for the first time in this region. The Carbon-14 dates available for this ware from Atranji Khera- 1020 ± 110 B.C. and 940 ± 105 B.C. seem to be the earliest terminal. The sequence at Bhagwanpura reveals for the first time the succession of the Painted Grey Ware to the late Harappan finds without any gap, which, however, also attests an early date for the Painted Grey Ware. Thus a time-bracket of 1000-500 B.C. appears more suitable for the currency of this ware in the Pañchāla region. The black and red ware assignable to pre-Painted Grey Ware level has also been found at a number of sites. The early historic sites recognisable by the use of Northern Black Polished Ware may be assigned to a period—C. 500-50 B.C. Śuṅga and Kushāṇa sculptures, terracottas, coins and other finds are also included in the early historic sites.

The Gupta age heralded a new era in the fashioning of images and terracottas. A number of sites with these finds were found in the exploratory tours and are included among the medieval sites and monuments—sacred as well as secular. A number of newly discovered mounds with incense burners, knife-edged bowls (C. 850-1100 A.D.) and glazed ware (pre-Mughal pottery) have been duly discussed at the relevant places in this work. Numerous monuments, such as temples, forts, citadels, mansions, mosques, *maqbaras*, tombs, graves and

remains of other structures of the late-medieval period of struggle and turmoil have been also discussed at length. Coins, epigraphs, sculptures, terracottas and other antiquities of the medieval period are also dealt with for their historical significance.

CHAPTER II

THE PAÑCHĀLA JANAPADA—GLIMPSES OF HER PAST

Pañchāla, the land of the Vedic lore and epic's ballad with mythical legends of fascinating theme depicting colourful life of elite and masses with love and allurements, chivalry and bravery, tales of war and peace, prosperity and riches; the sages and seers along with philosopher-kings with their Upanishadic thought in sublime beauty, moral order and sacrificial rites, and in the last but not the least the people's strong desire for the republican (*Samgha*) form of government, represents the fascinating modes and varied interests of an enlivened race.

India had five divisions during the *Brāhmaṇa*'s¹ times, viz. Prāchya, Dakshīṇa, Prācīchya, Udīchya and Madhyadēśa. It was the Madhyadēśa where Vāsas, Uśīnaras and Kuru-Pañchāla resided. The ancient Pañchāla comprised the modern Bareilly, Budaun, Etah, Farrukhabad and the adjoining districts in Uttar Pradesh. The country on the east was bounded by the river Gomati, on the south by Chambal, on the west lay the Yakrillomas and the Śūrasenas of Mathurā, while on the north it approached the forests that cover the region near the source of the Gaṅgā.²

It seems that Pañchālas consisted of five clans—the Kṛivis, the Turvasas, the Keśins, the Śrīñjayas and the Somakas.³ The Kṛivis

1. *Aitareya Brāhmana*, 8, 38, 3.

2. *Rigveda*, V, 61, 17-19; *Mahābhārata*, 1, 138, 74; IV, 5, 4.

3. The Purāṇas (*Brahma*, XIII, 94, 1; and *Matsya*, 50, 3) vary in the name of clans. They refer that Mudgala, Śrīñjaya, Brihadishu, Yavinara and Krimilāśva were the respective clans of the Pañchāla Janapada.

are referred to in a *Rigvedic* hymn¹ as residing on Sindhu and Asikni. The *Śatapatha Brāhmaṇa*² identified them with the Pāñchālas. The Kṛivis were quite insignificant in the beginning but later they occupied important position³ when Kraivya, the king of Pāñchāla performed the *Āśvamedha yajña* near Parichakrā. At a later stage Kṛivis were intermingled with Turvasas.⁴ The *Vāyu Purāṇa* (99.4) also mentions their merger with Turvasas resulting in a strong race. The *Śatapatha Brāhmaṇa*⁵ refers to a king Sona Satrāsāha who performed *Āśvamedha* sacrifice.

It is interesting to note that Turvasas were also present in the rite—"When Satrāsāha (king of the Pāñchāla) performs *Āśvamedha* rites, the Taurvasas arise, six thousand and thirty-three clad in mail". This also suggests their relation with Pāñchālas. Actually their fusion was almost complete⁶ in view of the *Paurāṇic* statement that, after Marutta, the line of Turvasu was merged into the Paurava line,⁷ of whom the Pāñchālas emerged.

In the Vedic literature,⁸ the Keśin are connected with the Pāñchālas and probably, they dwelt on the river Gomati.⁹ According to the *Śatapatha Brāhmaṇa*¹⁰ and *Jaiminiya Upanishad Brāhmaṇa*,¹¹ Keśin Dābhrya or Dālbhya was a king, whereas the later texts refer to him as the son of Uchchaiṣravā's sister, married to the king of Kurus. He was from the Pāñchāla clan so the Keśins (the *Baudhāyana Śrautasūtra*¹² also calls them *tryāṇika*) might be from one of the

1. VIII, 20, 24; 22, 12.

2. 13, 5, 4, 7.

3. *Śatapatha Brāhmaṇa*, 13, 5, 4, 7.

4. *Ibid.*, 13, 5, 4, 6.

5. 13, 5, 4, 16-18.

6. Oldenberg (*Buddha*, 404) also holds that Turvasas were lost in Pāñchāla's fold.

7. F.E. Pargiter, *Ancient Indian Historical Tradition*; p. 108.

8. *Vedic Index*, 1, 186-187.

9. *Rigveda*, V, 61, 17-19.

10. 11, 8, 4, 1.

11. 3, 29, 1, ff.

12. 20, 25.

Pāñchāla clans. He was contemporary to the *Rishi* Keśin-Satyakāmi¹ and had a discourse with Shaṇḍika.² In the later Vedic age, Śrīñjaya are also linked with the Pāñchālas.³ Uttamaújā, one of the rulers is called a Śrīñjaya, as well as Pāñchālya.⁴ In the epic age Śrīñjaya, probably lived on the Yamunā river.⁵ Their other princes were Daivavāta, Viṭāhavya, Suplan or Sahdeva, Sārñjaya and Dushtaritu according to the Vedic texts.

Somakas, too, were associated with the Pāñchālas in the epic age.⁶ They occupied the region around Kāmpilya. One of their prince was Somaka Sahadevyā according to the Vedic literature.

The bardic tradition represents the Pāñchāla royal clan in the lineage of the Bharata dynasty.⁷ Sudāsa, Divodāsa and Drupada are the important kings of this line. The king Divodāsa and Sudāsa referred to in the *Rigveda* were closely connected with Bharatas⁸ but there they had not figured as Pāñchāla kings. Pravahana Jaivāli was a famous Pāñchāla king contemporary to Janaka of Videha according to the Vedic literature. He is also occasionally mentioned in the *Upanishads*,⁹ busy in philosophical discussions with a number of scholars, such as Aruṇi, Śvetaketu, Śilaka, Sālāvatya and Chaikitāyana Dālbhya¹⁰ etc.

1. *Taittirīya Samhitā*, 2, 6, 2, 3.
2. *Śatapatha Brāhmaṇa*, 11, 8, 4, 1.
3. *Mahābhārata* 1, 138, 37; *Brahma Purāṇa* XIII, 94 ff.
4. *Mahābhārata*, VIII, 11, 31; 75, 9.
5. *Ibid.*, III, 90, 7.
6. *Ibid.*, 1, 185, 31; 193, 1; 11, 77, 10.
7. *Mahābhārata*, *Ādi*, 94, 33; *Matsya*, 50, 1-16; *Vāyu*, 99, 194-210; The *Taittirīya Samhitā* (1, 8, 10, 2) also refers to Bharatas as Kuravah-Pāñchālah or Kuru-Pāñchālas; cf. *Taittirīya Brāhmaṇa*, 1, 7, 4, 2; *Bājasaneyi Samhitā*, 11, 3, 3; 6, 3.
8. *Vedic Index*, 1, p. 363; II, pp. 59, 454.
9. *Bṛihadāranyaka*, 6, 1, 1, 7; *Chh.* 1, 8, 1-5; he may probably, be identified with Jaivāli referred to in the *Jaiminīya Up. Br.* 1, 3, 8, 4.
10. *Bṛihadāranyaka*, VI, 2. *Chhāndogya*, 1, 8, 1; V, 3, 1.

Early Vedic literature does not mention any division of the Pañchāla country except the eastern division i.e. Prāchya-Pañchāla.¹ But the epic, the *Jātaka* and the *Divyāvadāna*² refer to Pañchāla as having two divisions i.e., Northern (*Uttara*) and Southern (*Dakshina*) Pañchāla. The Gaṅgā was the dividing line.³ The Vedic text, probably hints at these divisions in one of its expression 'tryāṇika, (three-fold) as already mentioned. The *Śatapatha Brāhmaṇa*⁴ refers to a Pañchāla town Parichakrā or Parivakrā. Weber⁵ identified it with Ekachakrā near Kāmpilya as referred to in the *Mahābhārata*.⁶ Ptolemy in his *Prasikae*⁷ refers to the towns of Ādisadrā and Kānāgorā, probably indicating Ahichchhatrā and Kanauj. Kāmpilya was one of the ancient capitals of Pañchāla⁸ identified with Kāmpil in the Farrukhabad district. It is, however, interesting to note that *Kāmpila-Vāsini* has been referred to in the Vedic literature⁹ as a queen (*Mahishī*) of certain king who performed *Aśvamedha* sacrifice. Weber,¹⁰ Ludwig and other scholars identified this town Kāmpila with the later Kāmpilya.

The Pāñchālas are occasionally referred to along with the Kurus.¹¹ In the beginning they were closely related to this extent that the *Brāhmaṇas*¹² referred them as a single *rāshtra*. The Rājās of the Kuru-Pañchāla performed *Rājasūya yajña*¹³ They used to go for the battle in the autumn season and returned in the summer.¹⁴ Weber¹⁵

1. *Vedic Index*, 1, 469.

2. p. 435.

3. *Vedic Index*, 1, 187.

4. 13, 5, 4, 7.

5. *Vedic Index*, 1, 494.

6. 1, 60, 94.

7. VII, 1, 53.

8. *Vedic Index*, 1, 149; Cunningham, *J.A.S.B.*, 1865, p. 178.

9. *Taittirīya Saṁhitā*, 7, 4, 19. 1; *Maitrāyaṇī Saṁhitā*, 3, 12, 20; *Taittirīya Brāhmaṇa*, 3, 9, 6; *S.B.*, 13, 2, 8. 3.

10. *Indian Literature*, pp. 114-15.

11. *Aitareya Brāhmaṇa*, 8, 14.

12. *Jaiminīya* 3, 6, 7, 8; 7, 4, 7, 2; *Gopatha* 1, 2, 9; *Kauśītaki Up.* 4, 1.

13. *Śatapatha Br.*, 5, 5, 2, 3-5.

14. *Taittirīya Br.*, 1, 8, 4, 1-2.

15. *Indian Literature*, p. 114.

and Griyaran¹ tried to show that these clans were different according to the Vedic literature. It appears that the Kurus were the followers of the brahmanical religion, while the Pañchālas were having little faith in brahmanical dogmas, specially *karma-kāṇḍa* but they were the champion of the Upanishadic philosophy. A story is recorded in the *Kāthaka Saṁhitā*² that a duel ensued between Vāka Dālbhya (from Pañchāla) and Dhṛitarāshṭra Vaichitravīrya (from Kuru). Actually there was no such physical fight except wordy duel on certain points. Here is also a reference of *Naimishya yajña* performed by Kuru and Pañchālas which also attests their good relation. The *Bājasaneyi Saṁhitā* also records that a single Rājā was ruling the Kuru-Pañchāla territory which corroborates their inter-relation.

Numerous *Upanishads*³ refer to the sages of Pañchāla who were great philosophers and took active part in philosophic speculations. Pravahana Jaivāli, though a king, was a great philosopher. Uddālaka, the son of Aruṇa, was great sage of the Kuru-Pañchāla.⁴ His *Guru* was his father Aruṇa. His son Śvetaketu was a great *Rishi* of his time and often participated in the philosophical discourses in the Pañchāla country.⁵ Yājñavalkya Bājasaneya⁶ was the disciple of Uddālaka who defeated his own preceptor in the philosophic discussions.⁷ He was from a Gautama clan⁸ and travelled extensively in course of his discussions and received money⁹ as reward. It can, thus, be inferred that the essence of the brahmanical culture evolved in the Pañchāla region and then it spread north, east, south and westward in the country.

1. J.R.A.S., 1908, pp. 602-07; 837-44.

2. 10. 6.

3. *Bṛihadāraṇyaka*, 6, 1, 1; *Chhāndogya*, 5, 3, 1; *Madhyandin*, 6, 2, 1; *Sāṁkhāyana Śrautasūtra*, 12, 13, 6; etc.

4. *Śatapatha*, 11, 4, 1, 1-2.

5. *Bṛihadāraṇyaka*, 6, 1, 1; *Chhāndogya*, 5, 3, 1.

6. *Bṛihadāraṇyaka*, 6, 3, 15.

7. *Ibid.*, 3, 7, 31.

8. *Śatapatha*, 11, 5, 3, 2.

9. *Ibid.*, 11, 4, 1, 1; *Gopatha Br.*, 1, 3, 8

During the *Brāhmaṇa*'s times the Kuru-Pañchālas are said to represent the model state and the peoples. They were the best representative of the Vedic culture in high ideals, polished manners, flawless speech, knowing perfect mode of sacrifice and having ideal rulers. They had the best debators, scholars, preceptors, philosophers and academicians. The *brahmins* of this region were regarded as the best ideal to whom others should follow. The *Śatapatha Brāhmaṇa*¹ records, 'Pure speech discerned the northern direction; hence the peoples of Kuru-Pañchālas speak the pure knowledge'. The *Kauśitaki Brāhmaṇa*² observes the same statement. It appears that the Kuru-Pañchāla region was regarded thus, as an ideal in various fields in the ancient times.

It is, however, remarkable that the Pañchālas were not only keeping alliances with the Kurus but, at times, were equally hostile. The *Mahābhārata* records their conflict. It states that the Uttara-Pañchāla was wrested from the Pañchāla by the Kurus and was handed over to their preceptor Droṇāchārya.³ The *Somanassa Jātaka*⁴ also places the Uttara-Pañchāla *nagara* in the Kuru-raṭṭha which corroborates the above statement. The epic refers to Ahichchhatrā or Chhatrāvati the capital of the Northern Pañchāla, while southern Pañchāla had its capital at Kāmpilya.⁵ The Kurus and the Pañchālas actually fought for possession of the Uttara-Pañchāla. Sometimes, the Uttara-Pañchāla was included in Kuru-raṭṭha, or it formed a part of Kāmpilla-raṭṭha.⁶ The kings of Kāmpilya-rāshṭra held court at Uttara-Pañchāla-*nagara*, while at other times kings of Uttara-Pañchāla-rāshṭra held court at Kāmpilya.⁷ The epic records the story of Draupadī-*Svayamvara* which took place at Kāmpilya. Among various kings, Arjuna won the beautiful maiden who later became the wife of

1. 3, 2, 3, 15.

2. 7, 6.

3. 1, 166.

4. No. 505.

5. *Mahābhārata*, 1, 138, 73-74.

6. *Brahmadatta Jātaka*, No. 323.

7. *Kumbhakāra Jātaka*, No. 408.

five Pāṇḍavas. One of the names of Draupadī was Pāñchālī (one who resides in Pañchāla).

The history of Pañchāla from the death of Pravahana Jaivāli to the time of Bimbisāra of Magadh is not clear. Durmukha is the only king mentioned during this period. According to *Kumbhakāra jātaka*, the Durmukha's kingdom was styled Uttara-Pañchāla-raṭṭha but his capital was Kāmpilla-nagara and not at Ahichchhatrā. He was contemporary to Karaṇḍu, the king of Kalinga, Nagga Ji (Naganajit), the king of Gāndhāra, and Nimi, the king of Videha.¹ The *Aitareya Brāhmaṇa*² records his extensive conquests around the region. His preceptor was Brīhaduktha. Another great king of Pañchāla was Chūlanī Brahmadatta³ who married the daughters of Kuśanābhā who were made hump-backed (*Kubjā*) by the Vāyudeva according to the *Rāmāyaṇa*. It is assumed that the name of the city Kānyakubja (Kanauj) was derived by the physical appearance (*Kubjā*) of this lady. However, the name Kānyakubja occurs for the city in the *Mahābhārata*⁴ as well as Kānyakubjī in the *Mahābhāṣya*.⁵ Brahmadatta is styled a universal monarch in the *Uttarādhyayana Sūtra*. The same text also mentions another king of Kāmpilya called Sañjaya who left the throne and joined the faith of Jinas.⁶ However, it is not certain what happened in the Pañchāla country after he renounced the throne. The plausibility of a confederation (*Samgha*) form of government of the Pāñchālas, similar to that of Videhas, Mallas and Kurus can not be ruled out. The elders took the title of Rājā and ruled with the assistance of *Samgha*. During the Buddha's time one of these Rājās was the maternal grandfather of Viśākha Pāñchālīputra, a disciple of the Tathāgata.⁷

1. *Ibid*, No. 408.

2. VIII, 23.

3. *Mahā Ummaga Jātaka*, No. 546; *Uttarādhyayana Sūtra-Sacred books of East*, XLV, 57, 61; *Rāmāyaṇa*, 1, 32.

4. 1, 175, 3; V, 119, 4.

5. IV, 1, 2, (233).

6. *Sacred Books of East*, XLV, 80-82.

7. *Dictionary of Pali Proper Names*, II, 108.

It seems that the Pañchāla remained as independent country in the form of a republic state till the dawn of the Nandas of Magadha. Mahāpadma Nanda was the destroyer of all the *Kshatriyas* and the sole monarch according to the Paurāṇic legend which also implies his suzerainty over Pañchāla and other region.¹ Their sway over a vast tract of India including Gangaridae region (people of Gaṅgā valley) is also attested by several classic Greek writers² during the time of Alexander.

Mauryas, undoubtedly retained their supremacy over the Pañchāla country. But after the reign of Śāliśuka, Mauryan power declined and probably, the Pañchāla fell into the hands of the Greek invaders as referred to in the *Gārgī Samhitā*—‘After their victory over Sāketa, the Pañchāla country and Mathurā, the viciously valiant Greeks will reach Kusumadhvaḥja.’³

Pushyamitra Śūṅga again recovered the Pañchāla country and revived the brahminism in this region.⁴ The Pabhosā inscription records that Aṣṭadhasena belonged to the royal family of Adichchhatrā (Ahichchhatrā), the capital of North Pañchāla during the Śūṅga regime as a feudatory ruler.⁵ His father Tevanīputra Bhāgavata and grandfather Sonakāyaniputra Vaṅgapāla are also styled as kings in the Pabhosā inscription.⁶ Originally, Vaṅgapāla may have been a provincial governor under the Śūṅgas but became independent as the Śūṅga empire declined.

During the first century B.C., or earlier, an independent dynasty of rulers emerges with the Mitra ending names. But it is not certain

1. H.C. Raychaudhuri, *Political History of Ancient India*, pp. 233-34.

2. *Invasion of Alexander*, pp. 221, 281; *Megasthenes and Arrian*, Mc. Crindle, pp. 67, 141, 161.

3. *Yuga Purāṇa* Section “*Tataḥ Sāketam ākramya Pañchālān Mathurāmstathā Yavanā dushṭavikrāntaḥ prapsyanti Kusumadhvaḥjam*”.

4. The *Divyāvadāna* and *Tārānātha* record his extension of empire upto Jālandhara and Sākala, *Political History of Ancient India*, p. 371.

5. *Political History of Ancient India*, p. 393.

6. D.C. Sircar, *Select Inscriptions*, p. 97-98.

whether they were only local rulers as their coins had a wider circulation in an extensive area. Nevertheless, Ahichchhatrā is the main source of these coins, as such, they are attributed to this region. However, it is possible that some of them belong to the Śuṅga, Kaṇva and other dynasties as their coins are found upto Pāṭaliputra. Coins of different rulers, such as Agni Mitra, Sūrya Mitra, Varuṇa Mitra, Prajāpati Mitra, Bhānu Mitra, Bhūmi Mitra, Viṣṇu Mitra, Bhadra Mitra, Dhruva Mitra, Jaya Mitra, Indra Mitra, (his name is also engraved on the rail-pillars of the Bodhi Gayā as well as on coins discovered at Mathurā, Pañchāla and Kumrahāra),¹ Phalguni Mitra and Bahasati or Brihaspati Mitra, etc., are discovered in this region and elsewhere. The Mitra dynasty came to an end with the eastward expansion of Kaniska,² the great Kushāṇa king.

It is remarkable to note that *Senāpati* was scarcely inferior to the king in the Pañchāla country. He was often a prince of the royal or a person of a royal rank, and like the king administered the judicial work.³

During the Kushāṇa's period the region was under their reign, and they governed the country with the assistance of their officers. During the time of the later Kushāṇas, it seems that the Pañchāla regained its lost independence, and once again became a republic as the dauntless spirit of the people never accepted the subjugation for a long time. The Imperial Guptas were again a hurdle in their state of affairs. The Allahabad Pillar inscription of Samudragupta refers to a king "Achyuta" having been subjugated by him. Achyuta was, probably, a king of Ahichchhatrā as appears by the small copper coins found there bearing the legend "Achyu" which are attributed to him.⁴ Probably, he was a Buddhist king. Thereafter, the place was the chief seat of a mint city.⁵ After Samudragupta, the Gupta

1. Cunningham, *Coins of Ancient India*, pp. 84-88; Marshall, *A.S.R.*, 1907-08, p. 40.
2. K.A. Nilkanta Sastri, *A Comprehensive History of India*, p. 107.
3. Datta, Majumdar and Raychaudhuri, *An Advance History of India*, p. 72.
4. *J.R.A.S.*, 1897, pp. 420, 862; *J.A.S.B.*, 1880, p. 87.
5. *District Gazetteers-Bareilly*, XLII, p. 146.

empire held a sway over this region. Fa-hien, the Chinese pilgrim visited this country sometimes between 399 and 414 A.D. during the reign of Chandragupta II. According to his account, Kanauj was of little importance having only two monasteries and no buildings deserving mention. But on the other hand, Saṁkisā and adjoining regions were affluent and prosperous.¹

General Cunningham carried an excavation at Bilsar in district Etah and exposed there the remains of a Gupta temple and an inscription of Kumāragupta I,² proving his suzerainty over this country.

The Pañchāla witnessed a number of smaller principalities after the break up of the Gupta empire. One of them was the Maukharī principality in the 6th century A.D. with their capital at Kanauj. The ruler Grahavarman had matrimonial alliance with Prabhākara of Thāneshvara. He ensued a battle with the king of Malwa and after initial success was defeated and killed. Thereupon, Devagupta, the ruler of Malwa marched to Thaneshvara leaving Kanauj in the charge of Śaśāṅka, the king of Gauḍa. In A.D. 606 Śaśāṅka was routed by Prabhākara's son Rājyavardhana who was, however, treacherously killed by the Gauḍa king. Rājyavardhana was succeeded by his younger brother Harshavardhana, a versatile king of his age. Within a short time he succeeded in winning practically the whole of the north India. Hiuen-Tsang, a Chinese traveller visited during his reign and had a high praise for the various cities. Harsha expired on 647 A.D. and his throne was usurped by his minister for a short tenure. Yaśovarmana, another great king conquered the whole of Harsha's empire including Pañchāla in between 700-740 A.D. Among these conquests and conflicts, he encountered with Lalitāditya, the king of Kāshmir. But the enemy was too formidable and he was killed in the battle. Thereafter, a dark and gloomy picture emerges in the country including this region. Yaśovarmana was succeeded by Vajrāyudha to be followed by his successor Indrāyudha, and later on who was also

1. Beal, *Buddhist Records*, 1, p. XLII.

2. *Archaeological Survey Reports*, Vol. XI.

dethroned by Dharmapāla of Bengal in 800 A.D. He entrusted the kingdom to Chakrāyudha who, however, could not survive for long, and soon Gurjara-Pratihāras were on the scene. They annexed the capital Kanauj in their territory during the reign of the Gurjara king Nāgabhaṭṭa II. Bhoja I, the grandson of Nāgabhaṭṭa raised again the empire to great eminence. Kanauj became the seat of learning. His inscriptions (C. 836-890 A.D.) prove that his kingdom included Awadha, Gwalior, Karnal and Saurāshṭra. Bhoja's son Mahendrapāla and his grandson Bhoja II seem to have their sway undiminished but Mahipāla who came to the throne in C. 910 A.D. was not so fortunate. In the beginning of his reign, Kanauj was taken by Indra III, the Rāshtrakūṭa king of Deccan and this serious setback was further followed by loss of other outlying provinces. An inscription¹ found at Lakhanpur near Budaun city gives an engraved list of eleven Rāshtrakūṭa rulers. This also testifies their supremacy over the Pañchāla region. Palaeographically, the inscription may be dated in C. 12th or 13th century A.D. It also records the erection of a Śaiva temple at Vodamayuta which in all probability represent the modern Budaun.² This temple is described as ornamenting the land called Pañchāla. This indicates that the Rāshtrakūṭas had a sway over the outlying territory of the Pañchāla for a pretty long time from 10th to 12th century A.D. As far as Kanauj was concerned, Rāshtrakūṭa's victory was short-lived. It was again occupied by the Gurjara-Pratihāras, and they took the possession of the scene, ofcourse, not marked with any grand success. One of the rulers Vijayapāla (906-955 A.D.) lost Gwalior to Kachhavāhā chief who acknowledged astutely the suzerainty of Chandellas.

The end of the 10th century was marked by the first Muhammadan invasion in north India. In 991 A.D. Jaipāla, the Hindu Rājā of Punjab gave valiant fight to the Sultan Subuktgin of Ghazni with disastrous loss. He called for a confederation of Hindu rulers to face the eventualities. Among others Rājyapāla, the king of Kanauj also assisted him with a large army. But as the fate was, this united

1. *Epigraphia Indica*, 1, 63.

2. *District Gazetteers*—Budaun XV, 1907, p. 131.

force was defeated in the encounter. Moreover, the Muhammadan king Mahmud defeated Jaipāla twice, and so out of shame he burnt himself on the funeral pyre. His son was also defeated. Thereafter the days of Kanauj were to be numbered for the greater calamities. Mahmud easily defeated the unresistant Rājyapāla and plundered the city in 1018 A.D. Infuriated by this, the Chandella king Gaṇḍa attacked Kanauj and killed Rājyapāla, and enthroned his son Trilochanapāla.

The fortune of the Pañchāla region was once again in bright for a short period. The Gahadavāla king Chandradeva captured Kanauj and adjoining region in 1090 A.D. His grandson Govindachandra had a long rule as is attested by his epigraphs ranging from 1114 to 1154 A.D. His coins are widely distributed which bear the testimony of his suzerainty to a wider extent from Patna to Kanauj and further beyond. Kanauj was again gaining its importance but to meet its final doom only. Jaichanda, the grandson of Govindachandra was defeated and killed in 1193 A.D. in the final assault of Shahab-ud-din Ghori. The Hindu Raja of this region vowed to the history once for all as never to return. The supremacy of the Muhammadan rulers was established on the strong footing in the country till the days of the British paramountcy.

Thus, the Pañchāla had witnessed various vicissitudes of life-ethics and moral order, rituals and philosophy, republican state and monarchical government, pleasure and pain of war and peace, hate and love of legendary epics, ups and downs, upheavals and destruction, and survived the onslaughts.

marked navel. Below the waist, the figure is broken. Another late Kushāṇa terracotta head represents the moulded face with combed hair, crested jewel on the forehead, elongated bulging eyes, pointed nose, thin lips, marked chin with full fleshy cheek. A male bust of the ageless variety, crudely modelled and hand made represents the figure with animal face, slit mouth and round eyes but, however, ears are not shown. A torso of a dwarf musician belongs to the Kushāṇa period. A moulded female figure with coiffured hair, oval face, lotus eyes, taut breast, wearing fine drapery, earrings, *hāra* and other ornaments belongs to the Gupta period. Numerous animal figurines, such as a beautiful tortoise, emerging from its knettle with marks of eyes and mouth, a ram with broken horns, a caprisoned-horse with stamped designs, a humped bull, a horse-rider, a bird shaped toy-cart are noticed at the site. Terracotta discs with numerous designs and incised decorations, a miniature vase, a copper coin, a mould, a ball, crystal beads, jasper beads, carnelian bead and tribal coins are other interesting finds at the site.

PARAS KHERA (Bareilly)

The remains consist of a mound, measuring 150 m. in length, 100 m. in breadth and 7 m. in height. It is littered with fine grey ware, Kushāṇa red ware with painted designs and terracotta beads etc. Stray foundation walls in bricks are noticed to and fro at the site.

BILAUURI (Bareilly)

A mound, measuring two acre in area and three metre in height represents grey ware and Kushāṇa red ware with punched design and lustrous colour. A few terracottas are collected over a platform. The remarkable specimens among them is a male figure showing delicate contour and wearing a torque, armlets, anklets, *vanamālā* and fine drapery. The four-armed deity with broken head and feet represents Viṣṇu and belongs to the Gupta period. Another broken bust of a male figure with head, hands and feet lost, wearing fine drapery and girdle, also belongs to the same period. Another figure is quite interesting as far as it shows fine embellishment with oblique lines on

its lower portion without indicating legs or feet. He wears *hāra* and other ornaments. The peculiar decoration on the figure indicates it to represent a cult image for the purpose of worship. A beautiful plaque with exquisite beauty and delicacy represents a coquettish female figure with head and legs lost. The voluptuous form shows all the feminine beauty with full developed, round, taut breast, thin waist and broad pelvis. The moulded figure shows the delicate curves with elegant and graceful forms indicating the plastic conception of the Gupta age. She wears *ekāvalī*, leaving upper part of the body bare, while the lower portion has *dhotī* marked with folds. The figure represents the fertility goddess. Among animals a humped-bull is fully caprisoned with punched-circlets and belongs to the Kushāṇa age. Another broken animal is also noticed at the site.

BISAULI (Budaun)

Bisauli is very important as far as it represents copper hoards consisting of five copper implements (three anthropomorphs, one celt and a harpoon, now exhibited in the Municipal Museum, Allahabad and Bharat Kala Bhavan, Varanasi). The anthropomorphic figures have prominent ridge outlining the head, curved arms and projecting legs. Whether these were mend for religious or utilitarian purpose is difficult to say. The harpoon has a strong medial rib and a long tapering blade. The middle part has three pairs of incurved barbs. It is also perforated for passing cord. The celt is rather longish with thin section.¹ These copper objects are quite old and may be dated in the first half of the second millennium B.C.

ATRANJI KHERA² (Etah)

The site is on the right bank of the Kalinadi, about 16 k.m. north of the district H/Q. Measuring 1600 m. long, 400 m. wide and 13 m. high, the lofty tell represents a continuation of culture from the Ochre

1. *Ancient India*, No. 7, pp. 24-27, fig. 2-1, 3, 5, 7, 8.

2. Cunningham discussed this site, *Archaeological Survey Reports*, Vol. 1, p. 269 ff.

Coloured Ware onwards.¹ Period I is characterised by one metre thick deposit of painted as well as incised Ochre Coloured Pottery,² made sometimes on wheel with traces of red slip on certain sherds. Pots with ring base, broken handles, broken sherds suggestive of dish on stand, channel like spout of some large vessel, bowl and vase with chord like collar at the neck and miniature pots are found therein. Period II of circa latter half of the second millennium B.C. represents black and red ware, microlithic flakes, cores and copper. The black and red ware is in fine fabric showing bowls and dishes. The other wares are black slipped, grey, red slipped and red ware. Other finds include carnelian and shell beads, a copper ear-ring and another copper object, a bone comb, a fragment of a pestle and a large number of flakes of chalcedony and agate. Period III represents Painted Grey Ware, plain grey, black and red ware, black slipped ware, red slipped ware and coarse red ware. The Painted Grey Ware shows fine fabric, painted in black pigments with simple bands, group of oblique or criss-cross lines and rows of dots. The other finds of the period include iron arrow-heads, spear-heads, knives, chisels and hooks, copper objects, such as rings, bangles, hooks and chisels, bone objects, styluses, awls, knitting needle, gamesman or weights, and netsinkers and pestles. Period IV represents the Northern Black Polished Ware, black slipped ware, fine grey ware, a Ringwell, a silo of mud bricks and a mud brick wall superimposed over another wall of baked bricks. Associated with the latter was an impressive burnt brick floor, Śunga terracotta figurines are also found in the period. Period V mainly comprised of red ware of medium fabric assignable to the early centuries of the Christian era. Copper coins of Vasudeva are also discovered in this period. The terracotta human and animal figurines, beads and another finds are found in this phase. A male head, a female bust, a boy in jovial mood within a plaque, an image

1. The Aligarh Muslim University conducted the excavation at the site, *Indian Archaeology—A Review*. 1962-63, pp. 34-35; 1963-64, pp. 46-48; 1967-68, pp. 45-46; etc.
2. *Puratattva*, No. 5, 1971-72, pp. 10-12.

of Vishṇu,¹ a haloed divine female figure wearing fine ear-rings, neck-ornaments and armlets, holding a vase, and an image of Hārīti are the noteworthy finds.² Period VI represents the early-medieval ware with incised designs and spouts, and crude human and animal figurines. An image of Supārśvanātha Tīrthaṅkara and the remains of a Jain temple are also found in this phase. Period VII shows the appearance of the pre-Mughal glazed pottery showing decorative floral and geometrical patterns.

Local traditions ascribe that in ancient times it was the capital of Raja Venu who built a strong fort, surrounded by a large city. This fort was later destroyed by Shahab-ad-din Ghorī in 1193 A.D.³ Cunningham identified this site with Pi-lo-shan-na (Virasana) visited by Hiuen Tsang⁴ but later he changed his opinion and identified Bilsar with the ancient Buddhist place.⁵ There are a number of Śiva-līngas placed over the mound, belonging to the medieval period.

JAKHERA (Etah, 27° 48' N, 78° 35' E)

Jakhera mound with an ancient look lies about 8 km. west to Kasganj town. Its ancient name may be denoted as Yajña-Kherā or Yaksha-Kherā, the latter seems to be more appropriate philologically. Traditionally, the site represents an old city founded by the legendary Raja Bali. The remains in the village consists of a tall tell, measuring 380 m. in length, 210m. in width and 13 m. in height. It is littered with terracotta discs (similar to that found in Hastināpur, Period III), beads, animal figurines and a stone pestle. Amongst pottery, black and red ware, sometimes with black slip (dishes with grooves over the neck), Painted Grey Ware with several designs in black pigments with dots, oblique lines, simple bands, vertical bands, triangular lines, group of obliques, semi-circles, concentric circles, plant with leaves, zig-zag

1. R.C. Gaur thinks that it is a Bhairava image but the deity with a *kīrīṭamukūṭa*, decorated with *kīrtimukha* design, probably represents Vishṇu.
2. *Indian Archaeology—A Review*, 1960-61, p. 35. pl. LX (A, B, C, D, E, F).
3. A. Fuhrer, *op. cit.*, p. 85.
4. *Archaeological Reports*, Vol. I, p. 269.
5. *Ibid.*, Vol. XI, pp. 13-22.

lines with pellets and simple bands connected with dots are noteworthy. Other wares include black polished ware, grey ware in varied colours (black slipped, brown slipped, buff slipped and chocolate polished), grey ware with graffiti, black slipped ware, red ware, brown slipped ware, perforated ware, N.B.P. ware and black painted red slipped grey ware.

BHARGAIN (Etah, 27° 36' N, 79° 9' E)

Bhargain¹ is a small hamlet near the Aliganj town, traditionally known as the site of the hermitage of the sage Bhṛigu (the father of Richika Atharvan, the composer of the *Atharvaveda*, the grandfather of Yamadagni and great grandfather of Paraśurāma) and thus the village is called Bhargain on his nomenclature. The vestiges in the village consist of an old mound, tombs and graves. Measuring 160 m. long, 140 m. wide and 6m. high, the oblong mound is covered with P.G. Ware, painted in black pigments, fine grey ware, N.B.P. ware, black and red ware, black polished ware, red ware and black slipped ware. Among other finds, mention may be made of terracotta discs (similar to that found at Śrāvastī and Hastināpur Period III), corrugated stem, button-knobbed lid, terracotta bead, terracotta animal figurines, such as deer and tortoise and the broken torso of a male figure.

A late medieval tomb called as Chisti Dargah, constructed in *lakhauri* bricks, measures 7.2 m. in length, 6.2 m. in width and is surrounded by an enclosure wall with a doorway on the south. Another tomb of some unknown person measures 6.8 m. long and 5.1 m. wide, and is erected in *lakhauri* bricks, plastered with lime and mortar and surrounded similarly with an enclosure wall. Several late-medieval graves in *lakhauri* bricks are scattered in the surrounding region.

SHAHNAGAR TIMARUA (Etah, 27° 26' N, 78° 15' E)

The remains at Timarua consists of an oblong mound covered with brick-bats and pottery. The mound measuring 115 m. in length,

1. *District Gazetteers*, Vol. XII, p. 159.

65 m. in width and 8 m. in height, shows a moat like depression around, and is strewn with the P.G. ware, grey ware, black polished ware, brown slipped ware, red slipped ware and red ware painted with black pigments.

A beautifully carved door-jamb of certain medieval temple represents the figures of Surasundarī, *dvārapālas* and floral designs depicting the plastic art of the age.

TAKHAWAN (Etah, 27° 24' N, 78° 17' E)

The village represents a large mound, littered with brick-bats, pottery and other finds. It is 160 m. in length. 130 m. in width and 8 m. in height and is strewn with the P.G. ware, grey ware, black polished ware, red ware with black-painted motifs, chocolate-slipped ware and red-slipped ware. Fine grey dishes with incurved rims are almost akin to that found at Hastināpur, Period III. A Kushāṇa copper coin and a few Muslim coins are the other finds at the site.

PIPARGAON (Etah, 27° 27' N, 79° 13' E)

Pipargaon, a solitary hamlet is referred to by Harisheṇa in the *Bṛihatkaṭhākośa*¹, composed in the 10th century A.D. He denotes it as Pippalagrāma which is quite near to Kāmpilya² (once the capital city of the south Pañchāla), and also refers to the erection of a temple and the digging of a pond in Pippalagrāma in the ancient times. The remains in the village, now, represents a mound, measuring 180 m. in length, 100 m. in width and 8 m. in height, yielding the P.G. ware painted in simple bands and rows of dots with black pigments, grey ware, occasionally black polished on profiles, red-slipped grey ware, N.B.P. ware, black polished ware, black slipped ware, brown slipped ware, ware with red slip on the exterior and grey slip on the interior, black and red ware, dull red and bright red wares.

1. *Svasaṁ pinnāma bhakshobhūta tatpriyā Sundarī matā,*
Kāmpilya nagarāsanna Pippalagrāma vāsine.

Bṛihatkaṭhākośa, pp. 255-56.

2. The present village lies about 6 k.m. west to Kāmpilya.

NOKHERA (Etah, 27° 35' N, 78° 25' E)

Certain interesting legends associate Nokhera with the celebrated Bhishma, the hero of epic's age denoting that a fort was erected by him. This association is open to doubt but the antiquity of the site is unquestionable on the basis of its finds. The tall tell, measuring 8 acres in area and 9 m. in height, yields P.G. ware painted in black pigments with concentric circles, simple bands and dots, grey ware, black and red ware, red ware with a bright slip, N.B.P. ware, black polished ware, black slipped ware, grey ware with black slip and ware with red slip, painted with numerous motifs.

The so-called Rukmiṇī figure represents a life-sized female coquettish beauty with sensuous feelings, taut breast, fine contour, tri-bend delicate body, lesser ornamentation enhancing the screening voluptuous beauty, elegance, suaveness, rhythmic movement and artistic disposition—all integrated in the plastic form showing the novel features of the Gurjara—Pratihāra's art. Besides this unique piece of art, a few other icons represent Pañcha-Śivaliṅga carved together, Hanumān, Maheśa, Viṣṇu and his consort, amorous couples, Śārdūlas, Dvārapālas, torso and bust of male and female figures along with their attendants, all belonging to the plastic conception of the medieval age.

UMARGARH (Etah, 27° 22' N, 78° 21' E)

The village represents a lofty mound, measuring 300 m. in length, 130 m. in width and 9 m. in height. The site is littered with the P.G. ware usually painted in black pigments with simple bands, lines terminating into pellets, dots, oblique, group of bands with tapering ends, several dots placed in a circle, sigmas starting from rim and rows of dots, N.B.P. ware, black polished ware with silvery glistening, black slipped ware, grey ware, grey ware with black slip, grey and red ware, grey and black ware, black and red ware, red polished ware, glazed ware and terracotta discs. On the western fringe of the mound are seen the four towers indicating the remains of a fort. A moat, probably, surrounded this old fort. Another similar fort did exist on the eastern face of the mound.

A few sculptures of the Gurjara-Pratihāra's times represent Śivaliṅga, Pārvatī, a sitting male figure besides several broken pieces of decorative theme.

SONA (Etah, 27° 26' N, 78° 19' E)

Sona represents a lofty mound, measuring 220 m. long, 120 m. wide and 12 m. high, and is strewn with brick-bats and pottery. On the upper surface of the mound, medieval and late medieval pottery are noticed but the rain-gullies on the western face are strewn with the P.G. ware painted with simple bands, dots, obliques and vertical lines, grey ware, black, red and brown slipped grey ware, black and red ware, red ware with brown slip, brown polished ware, N.B.P. ware, black polished ware, terracotta wheel and terracotta discs with notches.

JALESAR (Etah, 27° 28' N, 78° 18' E)

Legends ascribe that the celebrated epic hero Raja Jarāsandha caused to erect a fort at Jalesar—ofcourse a dubious statement. However, the remains at Jalesar consist of a lofty mound, a tomb and numerous sculptures. About a kilometre in circumference and 22 m. in height, the tall tell is littered with carved limestones, broken bricks and pottery. It yields grey ware, black slipped grey ware, red slipped grey ware, white slipped grey ware, grey ware with grooves, scratches and notches, grey ware with graffiti, N.B.P. ware, red ware with brown slip, red polished ware, glazed ware, glass bead, certain copper object, terracotta bead, moulded terracotta female figurines, Gaṇeśa, terracotta horse and beaked face of a horse with applique eyes and punched circlets over the neck. Early-medieval icons with linear rhythm, suaveness, plastic conception and elegance represent Śivaliṅga, Umā-Maheśvara, Bhairava, Durgā, Nandī, Navagrahas, amorous couples, Mithuna figures, Nāga deities, *dvārapālas*, male and female attendants and *Śārdūlas*. A few tombs of the late medieval period with Persian inscriptions are located in the town. Among them the noteworthy tomb is of Saiyid Ibrahim who is said to have resisted the invasion of Rana Katira of Mewar in

1403 A.D.¹ The tomb was erected in the late-medieval period and a Persian inscription is engraved over it.

GARH (Etah, 27° 20' N, 78° 17' E)

The vestiges at Garh consist of a high mound, measuring 300 m. long, 200 m. wide and 8 m. high, yielding grey ware, red slipped ware, N.B.P. ware, brown slipped ware, brown polished ware, black slipped ware, knife-edged bowls, ware with red slip and painted with black motifs, terracotta beads, wheels and incense-burners. Notable among early-medieval sculptures are the Buddha's bust in the *dhyānamudrā*, Brahmā, Śiva, Viṣṇu's head, Śiva's bust, Umā-Maheśvara, Ekamukhī Śivaliṅga, beautiful Śiva's head with calm and serene face, Kārttikeya, Gaṇeśa, Nandī, Navagrahas, mother and child, a male figure sitting over *makara*, *dvārapālas*, male torso, a male and a female attendant and a few terracotta female heads. The delicately modelled figures with fine contour are the plastic creation of the Gurjara-Pratihāra's times and represent the beautiful specimens of the age.

BILSAR (Etah)

Bilsar, the important historical site had been identified by Cunningham with the town Pi-lo-shan-na of the Chinese pilgrim Hiuen Tsang and also with the town variously called Talsanda of the Muslim historians, which is described as a strong fort, vying with the wall of Alexander.² The inscription on the Gupta pillars³ refers the erection of a temple and staircase. Nevertheless, this ancient town now remains a small village with its gloomy look containing the vestiges of the old glory as remnants of mounds, Gupta pillars, sculptures and terracottas.

The southern mound, measuring 230 m. long, 150 m. wide and 6 m. high is strewn with broken bowls, dishes and jars, representing

1. *District Gazetteers*, Vol. XII, pp. 175-76; cf. A. Fuhrer, *The Monumental Antiquities and Inscriptions in the N.W.P. and Oudh*, p. 86.
2. *Archaeological Survey Report*, Vol. XI, p. 13.
3. *Ibid.*, pp. 19-20.

the grey ware, N.B.P. ware, red ware, button-knobbed lid, spouts, potter's stamps (similar to that found at Hastināpur Period IV) and terracotta horse and elephant figurines. The western mound with 50 m. diameter and 6 m. height is littered with brick-bats and similar wares. It is somewhat circular in shape, probably representing certain ancient *stūpa*. The third mound in the village proper is 50 m. long, 40 m. wide and 10 m. high, yielding grey ware, black ware and red ware.

The four pillars at the site are noteworthy. The two inscribed columns are plain, circular monoliths, bearing inscriptions of Kumāragupta, dated in the year 96 G.E., i.e., 415 A.D., referring the genealogy of the Gupta kings up to Kumāragupta and also the erection of a staircase, gateway and a beautiful temple of Svāmīmahāsena by Dhruva Śarman, an honoured *Pārishad*.¹ This attests the erection of a Śaivite temple at the site in the Gupta period. The two square *Pratoli* (gateway) pillars must have been the part of the Gupta temple and represent beautiful sculptures carved in relief with the figure of Gaṅgā *makara vāhinī* and Lakshmī seated on the lion who is also the tutelary deity of the Gupta coin, known as Kulalakshmī in the Bhitari pillar inscription of Skandagupta. The goddess is four-armed, carrying a blooming lotus in the right hand; the other hand is placed on the couchant lion, while the other arms are broken. The elephants are anointing her with two vases held in their trunks. The lower panels have the figures of a male and female attendants, Mithuna figures, *dvārapālas*, *maṅgala ghata* and embellished with ornamental vase and foliage design. A few Gupta and medieval sculptures represent the god Viṣṇu, Ādityas, male heads, *Śārdūlas* and broken terracottas.

KANAUJ (Farrukhabad, 27° 3' N, 79° 59' E)

Kanauj, the ancient Kānyakubja was capital for centuries of the Northern India and flourished to high glory during Harsha's times as a great centre of art, religion, economic prosperity and literary taste.

1. *Archaeological Survey Report*, Vol. XI, pp. 19-20.

Hiuen Tsang, the Chinese pilgrim had a high praise for the city which was $3\frac{1}{2}$ miles in length and three quarters of a mile in breadth, surrounded by strong walls and deep ditches and was washed by the Gaṅgā on the eastern face.¹ However, Mahmud Ghazni and other Muslim rulers ravaged the city by destroying temples, icons and other Hindu and Buddhist shrines. At present some late-medieval monuments, such as, Rang Mahal (originally built by Jayapāla Tomar but rebuilt by Said Muhammad in 1685 A.D.), Jami Masjid (known to Hindus as Sita Ki Rasui, originally a Hindu shrine but remodelled in A.D. 1406), tombs of Bala Pir and his son Shaikh Mahdi and Said Shaikh Makhdum Jahania Jahangasht² along with Hindu relics are noticed in the town.

Kanauj also represents a lofty mound, 20 m. in height, covered with brick-bats, pottery, sculptures, terracottas and other antiquities. The excavation on the mound represents four cultural periods.³ Period I is characterised by P.G. ware and a mass of red and black slipped ware associated with it. No structures are found. Period II had a single brick structure of large sized bricks. From this N.B.P. and other wares are noticed. Period III was divisible into seven structural sub-periods constructed mainly from burnt bricks and occasionally of rubble. The earliest pottery of this period represents red ware with impressed designs and symbols typical of the Kushāṇa's times. The terracotta figurines showed a wide range⁴—a male figure with protruding eyeball and hair-tuft tied in a knot, wide open eyes, flat nose and plump face as representative of the Kushāṇa age. Other terracottas include the crudely modelled divine mothers with archaic features and a *dampati* plaque of the Gupta age.⁵ Period IV shows seven sub-periods; buildings being mostly of *lakhauri* bricks, plastered with lime

1. Beal, *Buddhist Records of the Western World*, Vol. I, pp. 206-223.

2. A. Fuhrer, *op. cit.*, pp. 78-81.

3. The excavation was conducted by the Archaeological Survey of India, *Indian Archaeology—A Review*, 1955-56, pp. 19-20.

4. *Indian Archaeology*, 1955-56, pl. XXVIII, B.

5. *Ibid.*, K.K. Sinha thinks it a *Sati-Satta* plaque which does not seem to be true, for such figures are suggestive of the amorous couples and are noticed elsewhere.

and mortar. The bricks, glazed ware and other pottery indicate the period in the pre and post-Mughal times.

Several sculptures are scattered in the vicinity of the town. At Sarai Mira Mohalla a number of icons represent Gaṇeśa, Mahishāsura-mardini, Sarasvatī seated on a lotus and carrying a book, Kubera, Pañcha-liṅgas, Varāha, *Dvārapāla*, Viṣṇu, Navagrahas, *Dampati* plaque and *Śārdūlas*. The most remarkable sculptures placed in Kapoor's factory are Viśvarūpa, four-armed Viṣṇu, Sapta Mātrikās with Gaṇeśa, Kalyāṇasundara mūrti, dancing Gaṇeśa, eight-armed Viṣṇu, Umā-Maheśvara and *pañchamukhī Śivaliṅga*. Within a recent temple there are a few images representing Varāha, Nandī, Śivaliṅga, Devī, Gaṇeśa, Kātyāyanī, Surasundarī, damsels and other figures. These images are the fine plastic creation of the Gurjara-Pratihāra's times with elegance, beauty, suaveness, imbued with spirituality showing the calm and serene face with fine contour. Hundreds of terracottas from the Mauryan period to the Medieval age are found in the town and are collected in the local museum. These figures represent divine and semi-divine beings, male and female figurines and various animals. They represent remarkable specimens of the various age and indicate a great centre in Kanauj for the terracotta art, fulfilling the common folk's artistic inclinations, aspirations, religious feelings, social behaviour and cultural outlook. Some of the representative figures are described herein. The early terracottas represent the Mother Goddess, hand made, crudely modelled with bovine face and stamped designs, designated as ageless variety, may belong to the Mauryan period (Fig. 4). The Śuṅga terracottas represent various figurines with much embellishment of ornaments. The Kushāṇa clay figurines represent broken heads with bulging eyes, short forehead, thicker lips, fleshy cheek, open mouth. wearing turban (Fig. 5) and occasionally have aperture on the head for hanging it on the wall (Fig. 6). The later Kushāṇa terracotta figurines represent refined contour with proportionate body having angular face, bulging eyes, thicker lips, elongated ears and wearing stamped design drapery. The holes for hanging them are also shown on the headgear (Fig. 7). The Gupta age heralds a new era in the fashioning of the terracotta

figures in moulded plaques. The female figures imbued with the grace of the feminine beauty represent varied head-dress in trefoil, *chhatrākāra* or *bhramara* designs with *sīmanta* and having oval face, lotus-eyes, pointed nose, thicker lips, taut compressed breast, large round earrings and curly hair (Fig. 8). A plaque representing Mother and Child of the Gupta period is unique in showing a beautiful female figure with curly hair wearing *Chhatrākāra* headgear, *hāra* and large earrings, and having lotus-eyes, bow-shaped eyebrows, broad nose, thicker lips, oval face, pressed and taut breast, thin waist and broad pelvis and having a child in her left hand, while the right hand is carrying a fruit. She wears lower garment, while the upper part of the body is bare. The moulded figure depicts a fine contour of the body and probably represents the fertility cult deity, (Fig. 9). Another Gupta mould and plaque represent *dampati* figures with slim, delicate and beautiful body standing in *dvibhaṅga* pose under a tree. Both wear fine drapery, head turbans and ornaments; the male figure holds a lotus in the right hand, while the left arm is akimbo (Fig. 10). Two other moulds and plaques representing *Dampati* figures and a bird shaped toy are beautifully executed (Fig. 11). A beautiful Gupta head of a boy with well combed hair, lotus eyes, bow shaped eyebrows, thicker lips, elongated ears, oval face, full cheek is shown as smiling with joy. The face represents the happiness of the mundane world and is a unique piece of art (Fig. 12). Two other Gupta moulds and plaques represent a handsome male figure standing under a tree and a beautiful elephant figurine (Fig. 13). Flying Vidyādhara and animal figurine and their moulds are also noticed in the Museum (Fig. 14). A few other animals are also noticed (Fig. 15). A beautiful sculpture represents Surasundarī with coquettish beauty with a big *Jūḍā*, wearing earrings, *hāra*, girdle, *dhotī* and other ornaments, and holds a flower in the right hand, while left is akimbo. She has a fine contour with delicate body, pressed breast, thin waist and full cheek and seems to be smiling (Fig. 16). Another medieval icon represents Kārttikeya with *Kākapaksha* hair standing in *tribhaṅga* pose with his mount peacock and a female attendant (Fig. 17). A Chaturmukha Śivaliṅga is beautifully executed with four faces of Aghora, Vāmadeva, Tatpurusha and Saddyojāta (Fig. 18).

SANKISA (Farrukhabad)

The site is of great importance as having been identified with the great city Saṅkāśya or Kapithā, which formed the capital of a large kingdom in the fifth century. It was also a famous Buddhist centre recorded by Fa-hien¹ and Hiuen Tsang.² It was here where Buddha was believed to have been descended from the *trayastrimśa* heaven by the ladder of gold or gem accompanied by the gods Indra and Brahmā. A sculpture representing this scene was discovered by Cunningham³ at here.

The present village is situated over a mound 400 m. long, 300 m. wide and 12 m. high, which is strewn with numerous antiquities. To the south of this is another mound of solid brick work surmounted by a temple. To the north of this temple mound is the Mauryan pillar capital bearing the figure of elephant standing. The bell shaped capital with a honeysuckle abacus is quite interesting. Another mound, known as Nivi ka kot is strewn with broken bricks, fragmentary stones and other antiquities. At another mound Cunningham found numerous punch-marked coins, copper cast coins, Satraps coins, Indo-Scythian coins and later coins, inscribed clay seals, sculptured soapstones, and terracotta figures of early period.⁴ Numerous sculptures and terracottas represent the scenes of the Buddha life, divine beings, male and female figures along with animal figurines.

However, on one mound, the antiquity of the site is ascertained by the finds of the P.G. ware, N.B.P. ware along with several sculptures and terracottas from the Śuṅga period onwards.⁵

KĀMPILYA (Farrukhabad)

Kāmpilya, the ancient capital of the south Pañchāla had various legendary stories interwoven with romance during the epic's age. This

1. Beal, *op. cit.*, Vol. I, pp. 35-43.
2. Beal, *op. cit.*, Vol. I, pp. 202-05.
3. *Archaeological Survey Reports*, XI, p. 27.
4. *Ibid.*, p. 27.
5. *Indian Archaeology—A Review*, 1955-56, p. 71.

was the place where Draupadi's *svayamvara* took place according to the *Mahābhārata*. However, a few mounds are scattered in the vicinity of the town. One of the mounds called Drupada mound is 125 m. in length, 80 m. in width and 8 m. in height, yielding P.G. ware, N.B.P. ware, grey ware and red ware showing the antiquity of the site. The site has yielded a number of sculptures representing divine and human figures including a number of terracottas from the Śuṅga period onwards. However, Ghias-ad-din Balban built a fort here. The other remains are a tomb of Makin, a Mahadeva temple built of bricks and stone in alternate layers and several Jain temple.

CHAPTER IV

MEDIEVAL SITES AND MONUMENTS

AONLA (Bareilly)

The town possesses a small castle in which the Rohilla chieftains held their court. Along the inner walls of the yards are various dilapidated buildings along with a *divankhana*—an open pillared hall. A mosque of Sardar Khan (died in 1772 A.D.) represents the three-domed masjid of massive proportion. The mausoleum of Ali Muhammad who wrested Rohilkhand from the dominions of the Delhi kings, is raised on a high plinth approached through steps. The tombs is a large square building surmounted by a dome, cupolas and minarets. The interior consists of a square chamber and surrounding cloister. Tombs are laid in the compartments as well as on the exterior.¹

ATTARCHENDI (Bareilly)

The site was chosen as the stronghold of Katehriya in the fourteenth century. The spot once occupied by the old Thakurgarh or Rajput's fort is still seen. The fort must have fallen to ruins before the time of the Rohillas, for Sadullah Khan, the son of Ali Muhammad founded here another castle with towers, now in ruins.²

BAREILLY (28° 22' .9' N, 79° 26' .38' E)

Bareilly, comparatively a modern city represents only a few buildings of any historical significance. The tomb of Hafiz-al-Mulk

1. A. Fuhrer, *op. cit.*, pp. 24-25.

2. *Ibid*, p. 25.

Rahmat Khan, is the oldest monument. The shrine is a shabby domed building of plastered brick with gilded finials and handsome gateway adorned with lattice work. Over the door is a Persian inscription recording its foundation by Rahmat's daughter in A.H. 1256 or A.D. 1839. However, Rahmat was buried here by his Prime Minister Pahar in 1774. His son, Julfikar placed the canopy and inscriptions over his tomb in the following year. Moreover, Rahmat's daughter in her old age repaired the building and take the credit of the whole to herself. A Persian inscription refers a date A.H. 1188 or A.D. 1775.

The Jami Masjid of the Shia's was built by Mirza Hasan Raja Khan in A.H. 1164 under orders of Asaf-ud-daula (1774-1797), Nawab of Oudh. The masjid of the Sunnis was built by Makrand Rai about A.D. 1667; but is a less conspicuous building, and attached to it is an orchestral gateway (naubat-khana). The masjid of Chand Khan was built in A.H. 1149 and the masjid of Jahan Khan in A.H. 1168.

The Mirzai masjid was built by Mirza Ain-al-mulk by the order of Akbar; a chronogram of Faizi, engraved on the masjid, remarks in Arabic that praise is due to God alone, and gives the date as A.H. 987 or A.D. 1579. The tomb of the Muslim hermit Shahdana, was built by Makrand Rai in the reign of Aurangzeb. It is said that Basudeva is the founder of Bareilly who constructed a fort in the 16th century A.D. The castle itself was destroyed in Akbar's time and later fort built in the new city by Makrand Rai has left no trace behind.¹

KABAR OR SHERGARH (Bareilly)

The village represents a mound 300 m. in diameter and 8 m. in height, surrounded by a ditch, and with the remains of a temple at the top. Old coins are occasionally found. The old Hindu city of Kabar is said to have been founded by Raja Vena; to his wife Ketakī or Sundarī is attributed the Rani Tal.²

1. A. Fuhrer, *op. cit.*, p. 25.

2. Cunningham, *Archaeological Survey Reports*, Vol. I, p. 358.

WAHIDPUR PACHOMI (Bareilly)

The ancient Pañchabhūmi is remarkable in representing several ancient ruined mounds yielding Indo-Scythian coins and other antiquities.¹

SHISHGARH (Bareilly)

The town possesses a ruinous fort on the summit of a hillock of trifling elevation which is, however, conspicuous in this level country.²

SHAHI (Bareilly)

It possesses a fair-sized Hindu temple.³

SIUPURI (Bareilly)

To the south of the village is ancient site known as Gurugaon, said to have been founded by Droṇa, the Guru of Pāṇḍavas.⁴

REVATI KHERA (Bareilly)

The village represents a mound covered with the Kushāṇa red ware, knife-edged bowls, inkpot-lid and other wares. The mound is extended in half an acre area and is two metre in height. The second mound covers an area of two acre and is 2.5 m. in height. It also yields Kushāṇa red ware, coarse grey ware, pear-shaped vase, knife-edged bowls and broken terracottas.

GWALA PRASIDDH (Bareilly)

It was, probably, an ancient city extending about seven miles along the left bank of the Nakatia from Simra Rampura to the mouth of that river at Khalapur. These remains consist in continuous succession of mounds, once occupied by brick temples and other edifices. Indo-Scythian coins were also found.⁵

1. A. Fuhrer, *op. cit.*, p. 26.

2. *Ibid.*, p. 29.

3. *Ibid.*, p. 29.

4. *Ibid.*, p. 30.

5. *Ibid.*, p. 26.

BAREILLY DISTRICT

Pañchāla copper coins of three kings, hitherto unknown, such as, Rudraghosha, Aśvamitra and Yugasena were discovered in Bareilly.¹

ALIPUR (Badaun)

It possesses a mosque built during the reign of Aurangzeb in A.H. 1071 (A.D. 1660) as is evident from an inscription inside the masjid,² and two late medieval Hindu temples. There is a fragment of another inscription dated A.H. 707 (A.D. 1307) outside the mosque, most probably belonging to a still older building.

BADAUN (28° 2' 30" N, 79° 9' 45" E)

A stone inscription of Lakhanapāla refers its name as Vodamayuta. He caused to erect a fort which is now just a heap of mound. The epigraph also refers the erection of a Śiva temple by Īśānaśiva during the reign of Lakhanapāla in the beginning of the twelfth century within the fort. This temple was destroyed by Shams-ud-din Iltitumish in A.D. 1223 and the present Jami Masjid erected on its site.

The inscription gives the following genealogy—Chandra, Vighrahpāladeva, Bhuvanapāla, Gopāla Deva, Tribhuvana, Madanapāla Devapāla Bhīmapāla, Surapāla, Amritapāla and Lakhanapāla. Reference is made to the Hammiras in the reign of Madanapāla, obviously referring the invasions of Muslims.³

The oldest monument is the Shams-i-Idgah. built by Iltitumish between A.H. 599 and 606 (A.D. 1202-1209). It is a massive brick wall, 90 m. in length with lines of ornament near the top which was originally covered with blue glaze.

The Jami Masjid is the largest building constructed in sandstones and bricks, obviously remains of Hindu temples. Pillars,

1. *Indian Archaeology—A Review*, 1961-62, p. 95.

2. *Journal of Asiatic Society of Bengal*, Vol. XLI, p. 113.

3. A. Fuhrer, *op. cit.*, p. 20.

pilasters, richly carved capitals and bases of Hindu temples are freely employed in the construction. Over the outer opening of the gateway is an inscription giving a date of the building in A.H. 620 (A.D. 1223) during the reign of Shams-ud-din Iltutmish. The main part of the masjid is formed of four rows of massive brick piers, while the central portion consists of a large dome, supported on massive walls with pointed arches. A few other inscriptions refer its restoration in A.H. 726 (A.D. 1326) and A.H. 1013 (A.D. 1604).

Other buildings of some historical importance are *dargah* of Miranji with an Arabic inscription of Shams-ud-din Iltutmish, the *masjid* of Ahmad Khandan built by Rukn-ad-din in A.H. 630, the *dargah* of Sultan Ji with an Arabic inscription of Nasir-ad-din Mahmud etc., besides several tombs of little architectural beauty. However, the *dargah* of Imad-ul-Mulk alias (Fig. 19) and tomb of Ikhlas Khan (Fig. 20) are two imposing buildings. The tomb of Ikhlas Khan with bulbuous dome and four minarets is a monumental building of the late—medieval period. An inscription on a loose slab records the construction of a canal by Khwajah Jahan-us-Sharq, the founder of Jaunpur dynasty in A.H. 798 (A.D. 1395)¹.

An inscription² from Badaun dated in the reign of Islam Shah refers to the building of the tomb of Jajhar Khan, alias Shaikh Buddhan, son of Sa' du, llah in A.H. 957 (A.D. 1550) at the instance of Miyan Fathu, llah. Another epigraph³ from Nabi Khana (Badaun) dated A.H. 901 (1495-96 A.D.), badly damaged, seems to state that Jamal Khan, son of Khaira Sawani spent an amount on the repairs of the fort, and that the next governor should also carry out the repairs to the fort. An inscription⁴ from a tomb records the construction in A.H. 877 (A.D. 1472-73) during the rule of Ahmad Khan Lodi, of the dome of the tomb of Maliku, sh-Sharq Malik Imadu, I-Mulk, at the orders of his son Maliku, sh-Sharq 'Imadu, I-Mulk'.

1. A. Fuhrer, *op. cit.*, pp. 22-23.

2. *Indian Archaeology—A Review*, 1960-61, p. 53.

3. *Ibid.*, p. 54.

4. *Ibid.*, p. 54.

Of the two inscriptions¹ of the Sayyids, one originally belonging to a mosque, is a fragmentary record dated A.H. 835 (1431 A.D.), in the reign of Mubarak Shah and mentions one Maliku, sh-Sharq (name lost) as the builder. The other epigraph² from a tomb records the building of the tomb of the mother of Shahzada Fath Khan in A.H. 860 (A.D. 1456) during the reign of Alau-d-Din Alam Shah.

An inscription³ from the Jami Masjid dated in the reign of Muhammad bin Tughluq, refers to the renovation of the building in A.H. 726 (A.D. 1326) by Husain, son of Husain, the Kutwal Bek of the district Badaun. Another inscription⁴ of the same monarch records the construction of a new building in A.H. 728 (A.D. 1328) by Muhammad Sultani, an official.

An epigraph⁵ from the *dargah* of Shah Wilayat is a new record of Nasiru, d-Din Muhammad, son of Firuj Shah, and states that the tomb of the saint Hadrat Badru-d-Din was constructed in A.H. 792 (A.D. 1390) by Khidr, son of Nasru, llah, Kutwal of the district Badaun. Another epigraph⁶ from the same place mentions the beautification of the Shamsi building and garden in A.H. 981 (A.D. 1573-74) during the reign of Akbar by Mirza Muhammad Shah, son of Wali.

BISAULI (Badaun)

It possesses a fine mosque, an Imambara and a fort built by Dundi Khan about 1750 A.D.⁷

KOT SALBAHAN (Badaun)

The remains at here consist of a mound and a few pieces of masonry. No fort is available here as the name of the site refers.⁸

1. *Indian Archaeology A Review*, p. 54.

2. *Ibid.*, p. 54.

3. *Ibid.*, p. 54.

4. *Ibid.*, p. 54.

5. *Ibid.*, p. 54.

6. *Ibid.*, p. 54.

7. A. Fuhrer, *op. cit.*, p. 23.

8. *Ibid.*, pp. 23-24.

SAHASWAN (Badaun)

It is said to be the ancient Sahasrabāhunagar. A mound near the Qazi mohalla is pointed out as the remains of Sahasrabāhu fort. There are three mosques and Hindu temples of the late medieval period. *Sati* pillars are also noticed near a tank on the shore of the Dhand *jhil* where there is also a temple. Besides these there is the ancient tomb of Miyan Sahib and other tombs.¹

SALIMPUR (Badaun)

There is an old mud fort at the site.²

SHAIKUPUR (Badaun)

It is said to have been founded in the reign of Jehangir by Shaikh Farid whose tomb still exists. The ruins of another site is also visible nearby.³

UJHANI (Badaun)

It represents an unfinished tomb of Nawab Abdullah Khan, a mosque built by the same Nawab and an Imambara of uncertain date.⁴

TITAULIA (Badaun)

On the bank of Arilla river is a mound, measuring 150 m. long, 80 m. wide and 5 m. high, strewn with red ware, coarse grey ware and medieval wares.

NARAULI (Etah, 27° 31' N, 78° 23' E)

Narauli, a small village represents several early-medieval and medieval sculptures with linear rhythm, elegance, proportionate contour and plastic conception of the Gurjara—Pratihāra's art. The remarkable reliefs representing Navagraha panel, Garuḍāsīna Vishṇu,

1. A. Fuhrer, *op. cit.*, p. 24.

2. *Ibid.*, p. 24.

3. *Ibid.*, p. 24.

4. *Ibid.*, p. 24.

Gaṇeśa along with attendants, Trivikrama striding universe in massive form imbued with inherent vigour and vitality and shows vigourous movement of the body with stretched hands, holding *śakti*, bowl, snake and other indistinct objects, *dvārapālas*, a male figure holding a lily in one hand and certain indistinct object in the other and standing in between the water—lilies, Brahmā, Agni standing with spear in the right hand and left hand akimbo along with ram, Umā-Maheśvara in embracing pose, Kārttikeya, Kalki, Nṛsiṃha, Matsya, Vāmana, and Varāha incarnations of the god Viṣṇu, *sāgarā-manthana* (ocean-churning) scene, mother and child, Vidyādhara, Gandharvas, Nāga figures, Kaumārī holding *śakti* and *damarū* and Brahmāṇī with water vessel are noteworthy for their plastic conception and delicate modelling of the age.

PONDRI (Etah, 27° 28' N, 78° 24' 5" E)

The village yields a few early-medieval sculptures and the remains of a tower. Delicately carved icons represent Śivaliṅga, Maheśa mūrti with three faces¹, flying damsels and *śārdūlas*. Stylistically, these belong to the Gurjara-Pratihāra's art. The remains of the tower of certain fort was originally erected in mud bricks but later renovated with burnt—bricks. It was constructed over an insignificant mound, probably the site of certain old fortress.

KALINJAR (Etah, 27° 27' N, 79° 13' E)

In the ancient times, Kalinjar had been a manufacturing site and repertoire of the terracottas as is evidenced by the clay figurines in the village counting as more as one hundred & ninety in numbers. These were excavated from a mound, measuring 130 m. in length, 60 m. in width and 3 m. in height, yielding Kushāṇa red wares and other antiquities. Most of the terracottas represent male and female heads in varied forms, moods, dress, hair-style, ornaments, facial expressions and other features of the successive ages from the Kushāṇa

1. These faces represent Vāmadeva, Aghora, and Tatpurusha. The five faces of Śiva—Vāmadeva, Aghora, Īśāna, Sadyojāta and Tatpurusha are referred to in the *Vishṇudharmottara*, III, 48, 1.

period to the medieval times. They represent the temporal life with vivid worldly pleasures and pains, joys and sorrows, carnal love and spiritual illumination, creative and degenerative moods, mimicking and laughing faces, gloomy and frightful appearances on the expressive faces as occasion demands. But some of them are stereotyped with the degenerative art of the medieval age. A few sculptures collected at the spot represent Navagrahas, Viṣṇu's heads, Vārāhī, bearded Agni, Mahishāsuramardinī killing the demon with force and dynamism, Kubera with a wine-cup, Brahmā, Pārvatī in penance, Gandharvas, Surasundarī, a male attendant carrying a lotus-stalk, the Buddha figure and other several broken male and female images. These sculptures are the fine specimens of the creative genius of artists during the Gurjara-Pratihāra's times and represent a superb art with a linear composition imbued with rhythm, plasticity, elegance and suaveness.

The colourful art of the clay figurines represents human and divine beings for a continuous succession from Kushāṇa period to the medieval times. The remarkable specimen, inter-alia, is the figure of a female deity, probably Mother Goddess, richly embellished with coiffured hair, and profusely ornamented with armlets, ear-rings and other ornaments, while another female divinity wearing fine drapery and ornaments, and seated in *lalitāsana* with the right hand placed over the thigh, is beautifully delineated with artistic approach. Several other figures represent Mahishāsuramardinī, Pārvatī with a trident in her hand, Yaksha, Mother and child, numerous female figures (Surasundarī) with obtruse beauty, coquettish face and languour feeling with fine contour, broken male and female busts and torsos, sitting male and female figures in diverse poses, rhythms and curves enhancing the beauty of their body, a dwarfish figure, *dampati* plaque in embracing pose and animal figurines, such as an elephant, bear and tortoise.

Chronologically, the most of the gamut of the terracottas are the plastic creation of the early-medieval period. Nevertheless, some of them belong to a remote antiquity in the Kushāṇa period with the

typical features of the age, whereas a few of them represent the characteristic features of the classical age belonging to the Gupta period. It appears that the site was the warehouse for the early art objects which were manufactured in the vicinity of the old looking hamlet.

BAHADUR NAGLA (Etah, 27° 28'.5" N, 79° 5'.5" E)

In the vicinity of the village, there lies a small mound measuring 10 m. in length, 8 m. in width and 2.5 m. in height. Medieval wares are littered on the surface of the mound. A sculptural frieze shows the torso of Hanumān figure belonging to the medieval period.

ALIGANJ (Etah, 27° 30' N, 79° 10' E)

Aliganj town is an important Tehsil in the Etah district. To the south of town lies the remains of a fort. Measuring 200 m. long, 160 m. wide and 10 m. high even in its ruinous state, the fort had a mud rampart around, surrounding another fort wall erected in large blocks of limestone and *lakhauri* bricks. This inner enclosure measuring 60 m. square had, originally, four bastions at cardinal points. The fort wall with towers and parapets had embresures and battlements for charging the enemy. The gateway on the north with five metre height was elevated in bricks and limestones, plastered with lime and mortar. A few ravaged apartments are discernible on the southern face. On its western fringe the remains of a tomb of the saint Hamza Shahid still exist. Beneath the fort lies the plain tomb of Yakut Khan in the midst of an enclosure. This Yakut Khan alias Khan Bahadur Khan erected the fort in 1747 A.D.¹ Two mosques built by him in *lakhauri* bricks and plastered with lime and mortar are well preserved. Pottery at the site represent the late-medieval types such as glazed ware and red ware, etc.

MOHANPUR (Etah, 27° 43' N, 78° 51' E)

The remains at Mohanpur consist of a mosque and a few broken sculptures. The late-medieval mosque erected by a local chieftain

1. *District Gazetteers*, XII, pp. 147-48; A. Fuhrer, *op. cit.*, pp. 84-85.

Fateh Mahmud Khan, measures 16 m. in length, 11 m. in breadth and 15 m. in height and is built in *lakhauri* bricks, joined with lime and mortar and plastered with the same material. The delapidated monument has a doorway with saracenic arches passing into a cloistered court, capped with a bulbous dome and four turrets, one at each corner.

Medieval sculptures are too fragmentary to be identified.

BAHOTA (Etah, 27° 42'.5" N, 78° 55' E)

Bahota represents sculptures, terracottas, a mound and an old well. The sculptures and terracotta figurines innervating with life and vigour depict the elegance, linear rhythm and plastic conception of the early times. However, some of the terracottas were mere toys for playful task with little ornamentation or embellishment with more mundane features lacking spirituality. The notable icons represent Mother and Child fondling her breast, female attendants, Matsya incarnation, Mithuna figures and *dvārapālas* etc. belonging to the post-Gupta period. The moulded terracottas depict mostly female figurines, such as a female figure with archaic features showing fearful face, applique breasts and wearing a beaded necklace; another female with coiffured hair and wearing necklace; a female deity, probably Lakshmī holding a lotus stalk in both the hands and wearing girdle and fine drapery; another female with elongated ears wearing earrings and having slit mouth; numerous male and female heads in varied moods and expressions; a dwarf musician sitting in a votive tank, and a crudely modelled horse figurine. Most of these terracottas belong to the Kushāṇa period.

Measuring 160 m. long, 100 m. wide and 3 m. high the mound yields red ware, coarse grey ware, broken bowls, dishes and vases etc. The wall constructed in large *lakhauri* belongs to the late-medieval period.

BHADUYA MATH (Etah, 27° 27'.5" N. 79°, 8'.5" E)

The village represents the remains of a medieval temple, belonging to c. 11th-12th century A.D., composed in dressed limestone. The

present temple in its ruinous state is a twelve metre square with five metre height and has a doorway on the east, measuring 2 m. high and 1.22 m. wide. Adjacent to it is a *gavāksha*, measuring 1.22 m. long and .8 m. wide for the passage of light and air in the *maṇḍapa*. The *ardha-maṇḍapa* leads into the *maṇḍapa*, now the open courtyard. The sanctum (*garbhagṛiha*) is completely perished except for the remains of a few pillars and pilasters. The upper roof of the entire edifice has fallen, as such no architectural elevation could be worked out. It appears that the temple on plan represented *ardhamanḍapa*, *maṇḍapa*, *antarāla* and *garbhagṛiha* in the *nāgara* style of the architecture. The shrine appears to be of Vishnuite faith as the image of the god Vishṇu is installed within the *maṇḍapa*. Elegantly carved in high relief, the image represents linear rhythm, suaveness, plastic conception and delicate modelling of the medieval period. The deity wears a *kirita-mukuta*, a long *vanamālā* and a halo, and holds a *chakra*, lotus, *gadā* and conch. Lakshmī with a lotus is standing beside him. A few devotees, female attendants and Śārdūlas are carved in relief. The image belongs in the early-medieval age. Another medieval sculpture represents Ekamukhī Śivaliṅga with matted locks and meditative serene face, beaming with spirituality.

THANA DARIOGANJ (Etah, 27° 37'.5" N, 79° 3'.5" E)

The remains in the village consist of an early-medieval temple, sculptures, terracottas, a mound and a late-medieval fort. The temple, a Śaivite shrine, dedicated to Pātāleśvara Mahādeva is square in plan, composed in large blocks of dressed limestone. The temple is erected over a basement with bold and effective mouldings, approached with a flight of steps leading to a doorway. The terrace is 9 m. square, composed in limestone and bricks. The sanctum is 2.7. m. square internally and 2.2 m. in height and bears four pilasters, one at each corner. The *jaṅghā* of the shrine has niches for placing icons originally. A Śivaliṅga is enshrined within the sanctum and Nandī is carved in front of the deity gazing intently towards him. The temple, originally, had an *ardhamanḍapa* and *garbhagṛiha*, and dates somewhere in the early-medieval age.

Measuring 100 m. on each face and 5 m. height, the tall tell is strewn with broken bricks, bowls, carinated *hāṇḍis*, footed bowls, dish, vase and other wares. Several sculptures and terracotta figurines are placed within a recent temple over the mound. An image of Revanta in a frieze is quite interesting as far as he is seated on a caprisoned-horse, well ornamented with necklace, crown, earrings, girdle and fine drapery and holding a shield in one hand, while an attendant is carrying a parasol over his head. He is shown on hunting incursion¹ with attendants on either side, seated similarly on horse and carrying spear and certain indistinct object. Several male and female attendants are also on the incursion along with the deity. This finely carved and embellished frieze is the creation of the plastic art of the medieval age. The other sculptures include a male figure seated in *lalitāsana* with hair tied in a knot, holding a discus and lotus-stalk; broken feet of Viṣṇu, Śivaliṅga, bust of Śiva, Rāhu, Mithuna figures, Gandharvas and Śārdūlas. Terracotta plaques represent a small replica showing Pañchaliṅgas on an *argha*, *dampati* figures wearing *dhoti* with prominent folds, Śārdūlas and humped-bull in gesture of fighting. Icons and terracottas represent the same style of composition in the art. These depict the linear rhythm and plasticity of the Gurjara-Pratihāra's times and belong to the same age.

At a distance of one kilometre to the west of the village lies the remains of a fort, erected by Khan Bahadur in the 18th century A.D.² The fort erected in *lakhauri* bricks is completely ruined except the four towers, one at each cardinal point. It was, originally, surrounded by a rampart, composed of mud or mud-bricks but now the time had ravaged it into the heap of a mound.

PATIALI (Etah, 27° 41'.5" N, 79° 0' E)

Patiali is referred to in the '*Tarikh-i-Firozshaha* by Jia-i-Barni in which he describes Balban (1265-87 A.D.) as having been compelled

1. The *Bṛihatsaṁhitā* (LVIII, 56) records that Revanta should be shown as seated on horse. He should be shown as on hunting incursion along with his attendants.
8. A. Fuhrer, *op. cit.*, p. 89.

more than once to march in person to open the roads to Hindustan, and for this purpose he proceeded to the neighbourhood to Kampil and Patiali.¹ Muhammad Bin Tughlaq (1325-51 A.D.) visited Patiali and sent out expeditions to reduce the local chieftains for submission. Niamatullah says that Rai Partab held Patiali, Bhogaon and Kampil during the early reign of Bahlol Lodi (1450-88 A.D.) which however, fell under the dominion of Sultan Husain of Jaunpur and was taken and retaken by the contending troops.²

Traditionally, the site owes its origin to the *Mahābhārata* king Raja Drupada who erected a fort and a mansion for Droṇāchārya, the preceptor of the Kuru race after being defeated. It is said that there had been thirtyfive ancient temples in the vicinity of Patiali but none of them exists now except the remnant pillars, jambs, lintels, *āmalakas* and other parts of the shrine. Patiali also took an important role in 1857 rebellion but ultimately failed by the joint action of Colonel Seaton and Major Hudson.

However, the town represents mounds, remains of temples, such as jambs, pillars, beams and sculptures scattered throughout the area, a fort, said to be erected by Shahabuddin Ghori³, mosques, tombs, inscriptions and old wells etc. The lofty mound is 930 m. in circumference and 22 m. in height, covered with brick-bats, pottery and sculptural remains. It is almost oval in shape and appears to have been inhabited from very early times, yielding miniature vase with flattened rims, knife-edged bowls, basins with incurved rim, black or red slipped ware, glazed ware, bowls with punched circlelets and grooves, pear-shaped miniature vase, lid with central knob and other wares.

The fort, originally constructed with huge dressed limestones over the site is completely ruined except the broken rampart visible at intervals. On the northern and southern fringe of the mound,

1. A. Fuhrer, *op. cit.*, pp. 87-88.

2. *Ibid.*

3. *Ibid.*

tower like structures are noticeable. Elevated in huge blocks of dressed limestone and bricks, joined with mortar, these towers are about ten metre high.

Another mound, traditionally known as Droṇa tilā is on the east of the town. Measuring 62 m. square and 3 m. high, the small tell yields Kushāṇa red wares. Within a recently constructed temple over the site, a medieval Śivaliṅga is enshrined.

Numerous sculptures and friezes are scattered in the town. Notable among them are Viśvarūpa, head of Viṣṇu with *Kirīṭa-mukuta*, a panel depicting the feet of Viṣṇu over lotus, rest broken, Navagrahas, Kalki, Indra over the elephant Eirāvata, Śivaliṅga, Lakshmī holding a lotus in the right hand, the left placed, on the thigh, a female attendant with a staff in her hand, Vārāhī, bearded Agni with *kamaṇḍalu* in left hand, the right one held in *abhaya* pose; *dvārapālas*, Surasundarī, sitting male figure, Mithuna figure, Śārdūlas, female attendants and a lady writing a letter. These sculptures are either carved in sandstone or limestone and represent the charming body with plasticity, suaveness, rhythmic movement and artistic tradition of the Gurjara—Pratihāras who were the great patrons of the art in Madhyadeśa in the early-medieval period. However, the sordid part of the story is that numerous buildings and even roads have freely utilised the sculptural friezes for their construction in the town and doing a great loss to the art remains of the area.

Notable among tombs is an octagonal tomb, constructed in *lakhauri* bricks and surrounded by an enclosure wall measuring ten metre on each face. It is plastered with lime and mortar and is six metre in height. In front of the tomb is a late-medieval well containing a stone tablet with *Arabic* inscription in three lines. At a distance of one hundred metre on the south-east, another old well exists, constructed in huge blocks of limestone and contains similarly a stone-slab with a Persian inscription. Two more wells constructed in limestone and bricks are noteworthy in this area. To the north-west of the town, another tomb erected in *lakhauri* bricks and plastered with lime

and mortar exists. It is 7.5 metre square with 10 m. height and has four doorways, one at each cardinal point. Two turrets are still extant with a central dome with geometrical carvings. Another monument, known as Haji Harbans Rai Maqbara, measuring 16 m. on each face, is erected in *lakhauri* bricks, surrounded by an enclosure wall. The square (5.5 m.) tomb with an open courtyard has four gateways on the four faces. On the southern face of the tomb is a mosque. Several graves are laid in the compass of the tomb. To the south of the town a mosque, measuring 10 m. in length and 6 m. in breadth had, originally, an enclosure wall, now fallen. These tombs and mosques are late-medieval monument and have saracenic arches on their doorway.

NIBAU (Etah, 27° 36' N. 78° 54' E)

A late—medieval temple in ruinous state is erected to the east of the village. It is built in *lakhauri* bricks, plastered with lime and mortar and measures 4.5 m. square edifice with 8 m. height. The upper roof of the shrine is domical in shape with a finial. Two doorways facing east and west open into the cella.

PURSARI (Etah, 27° 37' N, 78° 59' E)

The village represents the remains of an old temple, sculptures and two mounds. The shrine is completely damaged except the plinth erected in limestone. Broken jambs and other parts of the temple are scattered at the spot. The remains of the edifice may be compared with the vestiges of the Malawan temple¹, and belongs to the medieval period. The facing of the superstructure was imposed in large blocks of carved limestone over a raised terrace which measured 10 m. on each face. The *āmalaka*, pillars, pilasters, brackets and capitals with floral decorations are scattered over the site. Several broken sculptures are collected at the spot, within a recent temple. Noteworthy among them are heads of Vishṇu and Śiva, image of Vishṇu, Bhairavī, Ushā with bow and arrow dispelling the darkness, Kātyāyanī, female figures, Śivaliṅga, male figures, a male in jovial mood, a standing female with

1. *Journal of Asiatic Society of Aengal*, Vol. XXXVI, p. 168.

a pestle like object (?) and Śārdūlas etc. These sculptures are the fine creation of the early-medieval period with fine contour, delicate body and plastic conception of the age.

To the west of the village, a small mound exists, yielding medieval wares and brick-bats in an area of one acre and with a height of three metre. Another small tell is on the north-west of the village, strewn with regional wares and other finds, spread in four acre area and two metre in height.

SHYAMSAR (Etah, 27° 53' N, 78° 46' E)

The site on the north-west represents a mound, measuring 40 m. long, 35 m. wide and 6 m. high, strewn with glazed and other medieval wares. A late-medieval temple, said to be built by Nandadas, the celebrated Hindi Poet, contemporary to the king Akbar, exists over this mound. The shrine is rectangular in plan measuring 6.5 m. long, 4.5 wide and 5 m. heigh, and is composed in limestone and subsequently repaired in *lakhauri* bricks. On the door-jamb of the cella is a lintel carved with floral carvings.

SIDDHPUR (Etah, 27° 38' N, 78° 52' E)

The remains at Siddhpur consist of a low lying mound and medieval sculptures. The small mound extended in three acre area and with a height of three metre is covered with broken bricks and regional wares.

The remarkable icons represent Garuḍāsana Viṣṇu, Navagrahas, Siṃhavāhinī Durgā, male attendants, Mithuna figures, Śivaliṅga and carved jambs. The stereotyped images show a decadence in the sculptural art and belong to C. 12th, 13th century A.D.

INTWA (Etah, 27° 51' N, 78° 33'.5" E)

To the west of the village lies a few sculptures under a tree. Notable among them are the Buddha bust with serene and meditative face, a male bust with broken head and mother and child. Stylistically, these images belong to c. 10th, 11th century A.D.

BILRAM (Etah, 27° 49'.5" N, 78° 35' E)

The remains at Bilram consist of a mound, sculptures, well, tombs, mosques and a few inscribed graves. The small mound, measuring 60 m. long, 30 m. wide and 1.5 m. high is strewn with medieval wares and brick-bats. Numerous sculptures are collected within a recent temple. The most artistic among them is a life-sized image of a female figure, measuring 1.25 m. long with prominent breasts, attenuated waist, slender body, proportionate contour with delicate modelling, wearing fine drapery, girdle and necklace and bearing a child in her lap. The feminine beauty carved in round, is standing in *dvibhāṅga* pose and shows the linear rhythm and plastic conception of the Gurjara-Pratihāra's art with delicacy and suaveness in its composition. Notable among other images are the Tīrthankara Mahābīr seated in *dhyāna* pose, Śiva figure, Śiva's head, Maheśa mūrti, Durgā, the Buddha head, *Śārdūla*, male and female figures and the *Satī* post. Most of the images are broken and worn out and belong to c. 9th to 12th century A.D.

Several graves are laid in the tomb of Muhammad Makhdum Salahuddin Chisti which is surrounded by an enclosure wall erected in *lakhauri* bricks. To the west of the town are a few graves, inter-alia, three are inscribed-one, Wazir's tomb with the epigraph '*Khaluddin Babakr Darweshi*' can still be traced but other inscriptions are mutilated. A well constructed in large bricks (20"×10"×5") is also present at the site.

It is said that Dhiraj Chauhān (descendant of Prithvīrāja Chauhān) emigrated to Bilram about 600 years before and settled there. Sikandar Lodi, after a century sent a force under Ibrahim Shah against the ruler of Bilram and a great battle was fought in which Ibrahim was killed. Thereupon, his son Rao Khan was sent with a great army in which Medhni Sahai Chauhan was killed and his family members were forced to accept Islam. After a while Bilram was recaptured by Bilram Singh on which name the town was called Bilram. Among his descendants were Hira Singh and Man Singh. Man Singh attacked the

Gondal tribe inhabiting in Marahara region, defeated them and raised on their site the town of Marahara.¹

AMANPUR (Etah, 27° 43' N, 78° 44'.5" E)

The village represents a *garhi* and a *maṇḍapa* type late-medieval temple. The *garhi* erected in mud and *lakhauri* bricks measures 50 m. square and had an enclosure wall in the original citadel. The remains of four towers are visible even at present at the cardinal points. The eight-pillared open temple is erected over a plinth composed in sandstone and constructed by a local chiftain Man Singh in *Samvat* 1927 i.e., 1870 A.D., as evidenced with an inscribed slab. The twelve-sided pillars have vase and foliage design on the base, obviously imitation of the medieval shrines with inferior artmanship and skill. Numerous figures, such as horse-riders, elephant-riders and camel-riders on the exterior and Paraśurāma and Sahasrabāhu combat scene, Vāmana and Bali, Varāha, Matsya and scenes of Kṛishṇa's life are carved on the interior of the porch. The figures are crudely treated with little artistic approach. A Sivaliṅga is installed within the porch representing it a Śaivite temple.

INAYATPUR (Etah, 27° 53' N, 78° 33' E)

The remains in the village consists of a mosque about 200 years old, constructed in *lakhauri* bricks by a local chieftain. Measuring 9 m. long, 5 m. wide and 15 m. high, the monument has four minarets and is well preserved and plastered with mortar.

KISRAULI (Eath, 27° 53' N, 78° 36' E)

The village represents a late-medieval temple and a few broken sculptures. The temple is square in shape with five metre on each face and six metre in height. Elevated over a plinth in limestone the shrine has a domical roof with a finial at the top. The edifice is exclusively constructed in *lakhauri* bricks, plastered with lime and mortar and repaired at subsequent stages.

A beautiful image of Sūrya, holding lotuses in both the hands raised up to the shoulder is shown as standing in the *samabhaṅga* pose.

1. A Fuhrer, *op., cit.*, p. 85.

The icon is finely executed with artistic approach of the early-medieval age. Another figure of the goddess Kātyāyanī, chronologically of the same age, is delicately modelled showing her vigour and vitality in subduing the demon Mahisha. Another sculpture representing Simhavāhinī Durgā is beautifully carved within a frieze. A few broken heads and other pieces are also scattered at the site.

SAHAWAR (Etah, 27° 48' N, 78° 50' E)

Sahawar represents the remains of a mosque, measuring 20 m. in length, 9 m. in breadth and 6 m. in height. Erected in *lakhauri* bricks, the mosque has a boundary wall, an open courtyard and a pillared cloister surrounded by a central dome along with two turrets. The delapidated monument is a late-medieval edifice, plastered with lime and mortar. Another monument is a dargah of Faqir Taj-ad-din.¹

BHARATPUR (Etah, 27° 49' 5" N, 78° 45' 5" E)

The village yields a colossal statue of Hanumān on the north at a distance of about a kilometre. The image of Hanumān, measuring 1.2 metre long, has raised his right hand upto the head, while the left is kept near the abdomen. He wears a long holy-thread and *kaupīna* on his person and planted his left leg over an emaciated figure kneeling down. The corroded image on the limestone belongs to the medieval age.

BHAGIRATHA GUPHA (Etah, 27° 52' N, 78° 45' E)

At a distance of three kilometre from Soron an earthen cave called Bhagīratha Guphā is situated. The place is so called on the name of legendary recluse Bhagīratha and consists of a cave passing downward in the earth with a mud passage. It is traced upto 30 m. length passing eastward on zig-zag line composed with a mud passage. It could not be traced further beyond due to the darkness and suffocation. However, the cave does not seem to be very old. A late-medieval temple, simple in plan, is dedicated to the sage Bhagīratha

1. A. Fuhrer, *op. cit.*, p. 88.

at the site. It was, originally, erected in *lakhauri* bricks and repaired subsequently. Adjacent to this cave a small tell exists with little finds. Among sculptures, a frieze depicts a seated male deity in the centre holding certain indistinct objects, while on the corners are standing the attendants holding spear, and bow and arrow. Nṛsiṃha, Durgā on lion, Surasundarī and Śārdūlas are carved in the relief. A Śivaliṅga is installed at the site. The sculptures are the plastic creation of the medieval period.

SORON (Etah, 27° 54' N, 78° 45' E)

The old looking town represents the remains of medieval temples, mound, sculptures and tank. The medieval shrine known as Sītā-Rāma jī temple was erected in the 12th century A.D. as evidenced with the earliest pilgrim's record engraved within the temple in *Samvat* 1226 (1169 A.D.). Numerous epigraphs with pilgrim's mark are engraved within the shrine dated in *Samvata*- 1226, 1229, 1231, 1240, 1245, 1247, 1313, 1313, 1314, 1315, 1325, 1328, 1330, 1331, 1332, 1333, 1334, 1334, 1337, 1337, 1337, 1338, 1338, 1339, 1341, 1353, 1360, 1366, 1394, 1411, 1431, 1440, 1453, 1486, 1506, 1508, 1509, 1513, 1513, 1515, 1517, 1522, 1523, 1525, 1525, 1526, 1528, 1529, 1531, 1536, 1536, 1538, 1538, 1539, 1539, 1541, 1544, 1544, 1545, 1546, 1548, 1548, 1551, 1552, 1554, 1555, 1562, 1572, 1578, 1584, 1589, 1601, 1611, 1621, and 1621.

Cunningham¹ gives the numbers of the dated inscriptions as not less than 38, while actually these are 75 in numbers as indicated above. Moreover, his statement is not correct that there is only one inscription dated *Samvat* 1431 (1374 A.D.) during the reign of two dynasties—The Khiljis and Tughlaqs. Actually there are seven dated inscriptions of this period, such as *Samvat* 1353 (1296 A.D.) during the reign of Jalaluddin Khilji, *Samvat* 1360 and 1366 (1303 and 1309 A.D.) in the reign of Alaud-din in Khilji, *Samvat* 1394 (1337 A.D.) during the rule of Muhammad Tughlaq and *Samvat* 1411, 1431 and 1440 (1354, 1375 & 1383 A.D.) during the reign of Firuj Tughlaq. Thus Cunningham's argument that pilgrims were obstructed to visit the temple during this period does not hold ground.

1. A. Cunningham, *Archaeological Survey Reports*, Vol. I, pp. 265-268.

Chronologically speaking, three epigraphs were engraved during Saiyyad dynasty, twentyfour during the reign of Bahlol Lodi and eight inscriptions during the rule of Sikandar Lodi. Cunningham's inference that the temple must have been destroyed during the reign of the intolerant Sikandar Lodi as the series of inscriptions closes with A.D. 1511 is not correct. The epigraphs continue even upto the reign of Akbar as such there is least possibility of its destruction by Sikandar Lodi. The dated epigraphs in *Saṁvat* 1578 (1521 A.D.) during the rule of Ibrahim Lodi, *Saṁvat* 1584 (1527 A.D.) in the reign of Babur, *Saṁvat* 1589 (1532 A.D.) during the rule of Humayun, *Saṁvat* 1601 (1544 A.D.) in the period of Shershah and lastly two inscriptions dated *Saṁvat* 1621 (1564 A.D.) in the reign of Akbar are noteworthy in this regard. This clearly shows that the shrine was not destroyed by Sikandar Lodi as it was frequently visited by pilgrims even thereafter. The possibility of its destruction by Aurangzeb seems to be more feasible due to his iconoclastic zeal. Tradition also suggests the plausible destruction of the shrine to this king.

Another shrine, locally known as Varāha temple is situated nearby. It is a late-medieval edifice erected in *lakhauri* bricks. Recent statues of Varāha and Lakshmī are installed within the cella of the temple.

To the south of the town lies an oval mound, measuring 10m. in diameter and 6 m. high, strewn with limestones, brick-bats and medieval wares. A Śivaliṅga is installed within a recent temple at the site. Another mound spaced in 400m. square and 14m. height is strewn with medieval wares and broken bricks. The wares include dull red ware, coarse black and red ware and carinated vessels besides broken bowls, dishes and vases. The Sītā-Rāma Ji temple as well as dargah (Jamal's tomb) are located at the site.

Sculptures are noticed at Yogeshvar temple and Surya *Kunda*. The remarkable icons at Yogeshvar temple represent Vishṇu, male and female attendants, Kaumodakī with a club in her left hand, right arm akimbo, Gaṅgā with taut breasts and charming feminine beauty with hair combed and tied with a knot and wearing fine drapery,

standing on a *makara* in *tribhaṅga* pose and holding a lotus in her right hand, while left is placed on the thigh. Beside her a female attendant, wearing fine drapery and well combed hair is shown as standing with flywhisk in her right hand and the left akimbo. A male bust of the later Gupta period is interesting as far as it shows the lozenge-shaped eyes with incised eye-brows, slit mouth, prominent nose, broad chin, combed hair and wearing string-pearl in neck and drapery passing over the left shoulder, with right bare, raised left hand, while the right is holding a lotus. Surya Kunda, an old tank, fourteen metre square, represents the figures of Navagrahas, fighting combatants and floral carvings over stone slabs at its back. At Varāha temple a few sculptures representing Matsya incarnation with seven recluses seated, flying damsels and broken jambs are noteworthy. The sculptures with artistic repose, balanced treatment, fine contour, linear rhythm and plastic conception belong to the great builders—Gurjara-Pratihāras who were the rulers of the region in c. 9th, 10th century A.D.

NADRAI (Etah, 27° 47' N, 78° 37' E)

Nadrai represents the remains of a temple, two mounds and a few broken sculptures. The late-medieval shrine erected in *lakhauri* bricks has a large bell in front of the cella. The bell, three metre in circumference and 1.5 m. high is an alloy of copper with a Burmese inscription engraved all around with two lines in *nāgarī* recording its installation by Bhimsen in *Samvat* 1880 (A.D. 1824), while he was in the service of the English people. To the west of the temple is a mound, measuring 50 m. square and 10 m. height, yielding fine grey ware, black slipped ware, brown slipped ware painted in horizontal bands and other wares. The remains of four towers along with three gateways, erected in *lakhauri* bricks and joined with mortar are noteworthy. To the east of the village a small circular mound with thirteen metre diameter and five metre height yields sherds and brick-bats. Foundation walls of different structures are visible here or there. Sculptures are scarce, such as Śiva's bust with a halo over the head, fighting combatants, Matsya incarnation, Mithuna figures and broken male attendants, all belonging to the medieval period.

AUN (Etah, 27° 37' N, 78° 47' E)

Traditionally Aun is said to had a fort erected by the legendary Raja Venu of remote antiquity. However, nothing exists at present except a tall tell spread in 50 m. acre and with 10 m. height. The mound is covered with brick-bats, limestones, sandstones and regional wares. Notable among icons are two Nāga figures standing together in *tribhaṅga* pose on a pedestal. They wear drapery and ornament and place their left hand over a dwarfish figure standing beside, while the right hand is raised upto the chin. A snake canopy with seven hoods covers their head. The image about .76 m. long, carved in round with slender body, proportionate contour, fine rhythmic movement and linear plastic conception represents the beautiful artistic treatment of the early Gurjara—Pratihāra's art. The other friezes represent four-armed Sarasvatī playing on *vinā*, Nandī and two male attendants. A medieval Śivaliṅga is enshrined within a recent temple built at the site.

SAKITA (Etah, 27° 26' N, 78° 47' E)

The remains in the town consist of a mound, four Persian inscriptions and a temple. Measuring 300 m. long, 120 m. wide and 20 m. high, the tell is strewn with brick-bats, terracottas, bowls, dishes and vase including finely painted ware with obliques, red sherds, black polished ware, blue slipped ware, mosaic design ware, pre-Mughal glazed ware with graffiti marks.

It is said that a fort of Raja Sakit Singh or Sakit Das, a descendant of Prithvirāj Chauhān had existed.¹ He drove out the Dor Rajputs and took Rijaur where he built a fort. The town is called Sakit on his name. Moreover, the site must have been occupied by Muhammadans as is evident by inscriptions containing the information of the construction of mosques in the reign of Balban, Shershah and Akbar.² The first inscription refers—'The blessed mosque was built in the reign of the Imam, the Lord of the world, the king of

1. *Proceedings Asiatic Society of Bengal*, 1874, p. 104.

2. *District Gazetteers—Etah*, Vol. XII, p. 213.

mankind, Ghiyas-ud-Dunya-wa-ud-din Abdul Mujaffar Balban, the Sultan in the days of Qutlugh the royal. .in A.H. 684 (1285 A.D.)'. In 1488 A.D. Bahlol Lodi attacked Sakita and further proceeded to Malgaon where he fought from the local Chauhāns to his peril. Niamatullah merely says that Bahlol Lodi fell ill on his way to Delhi in the neighbourhood of Malawi (Malgaon ?) in the Sakita territory on the account of excessive heat. Probably his tomb was erected at Sakita. Moreover, Chauhān must have gained the territory as Sawant Sen was the ruler of the place in 1520 A.D. who opposed Ibrahim Lodi. But he was forced to leave the place and to take refuge in Rijaur. The lodis settled here a colony of Kont Musalmans who erected a mosque with an inscription—'The construction of this blessed mosque took place during the reign of Imam, the Lord of the world, the king of mankind, Farid-ud-Dunya-wa-ud-din, Abul Mujaffar Shershah, the just king . . . and it was in the days of Saud Khan, son of Masaud Khan on the 7th Sahban 947 A.H. (7th Dec., 1540 A.D.). Another mosque was erected during the reign of Akbar by the Khwajah Ibrahim Badakshi of the *Akbarnamah* and bears the following inscription—'The blessed mosque was built in the time of the great king, the honoured Khaqar, the Lord of the kings of Arabia and Persia, the guardian of gods-countries, the protector of faith of the Arabian Prophet Jalal-ud-din Muhammad Akbar Padishah Ghazi, may God Almighty perpetuate his kingdom and his rule and scatter over the people of the world his kindness and liberality and it was ordered administration of Nizam-ud-din Ibrahim Khan Badakshan in Shaban 970 (April 1563 A.D.), the writer is Ismail. Another inscription¹ during the reign of Shahjehan records the building of a portico and garden in the memory of Hadrat Miran Sayyid Abdul-Qadir Jilani by Mir Tahir in A.H. 1051 (1641-42 A.D.) when Nawab Ujbek Khan was the governor. Another epigraph over a grave of Saiyyad Mir Tahir who was a chief in the reign of Shahjehan is also noticed. A late medieval well built in *lakhauri* bricks does exist over the mound. An unfinished temple, octagonal in shape with a portico around supported on slender pillars is a late medieval structure.

1. *Indian Archaeology, A Review*, 1959-60, p. 63.

BAUSA (Etah, 27° 0' N, 78° 34' E)

The small village represents the remains of a temple consisting of *āmalaka*, jambs and friezes along with sculptures. The local person excavated the site and found 114 sculptures of early medieval period in the year 1958 which were sent to State Museum, Lucknow later on. The remarkable specimens are a male bust catching the end of the drapery, Śiva's bust with a trident, Maheśa *mūrti* with three faces representing Vāmadeva, Saddyojāta and Tatpurusha, Umā-Mahādeva in embracing pose, Gaṇeśa, Kīrtimukha, Śārdūla, male and female attendants, dwarfish figure, the Buddha images, Viṣṇu images, Skanda with Devī, Devi figures with serene face, elephant-riders, horse-riders, a small elephant, lions, mother & child, Hanumān, male and female heads, a remarkable black stone tablet representing a haloed female deity seated on a lotus in *utkutikāsana* and damsels etc. The sculptures vividly invigorate with life and delicacy, vigour and elegance, plasticity and aesthetic sense, rhythmic movement and artistic conception, and stylistically belong to the early-medieval age. Among terracottas a male figure with broken head and wearing *dhōti* with multiple folds, remarkably represents the inherent dynamic force in its robust contour, and figures of Varāha and Gaṇeśa are noteworthy, belonging to the medieval age.

On the north and south of the village lie mounds yielding brick-bats and medieval wares. The northern mound has the vestiges of towers as indication of the remains of certain old fort.

RIJOR KHAS (Etah, 27° 24' N, 78° 43' E)

Traditionally Rijor Khas is the ancient Rajat Krānti mentioned in the *Mahābhārata* where Rituparna, a king of Ayodhyā built a fort. The legendary king Nala stayed here for a night while he was on exile and met here with the snake Karkoṭaka on which name a tanks is still called as Karkoṭaka *tāl*.¹

The site represents a number of mounds and several sculptures. On the north of the village is a mound measuring 60 m. long, 30 m.

1. *N.W.P. Gazetteers*, Vol. IV, p. 61.

wide and 6 m. high, strewn with broken bricks, medieval wares, broken sculptures, Śārdūlas, floral carvings on panels, āmaluka and carved limestones. It is said that there had been an ancient temple at the site which was completely ruined by Muhammadan invaders and later a recent shrine was erected at the place out of the old materials. Another tall-tell, measuring 600 m. long, 400 m. wide and 20 m. high, yields brick-bats, regional wares, medieval coins and remains of mud structures. To the south of the village lies a small mound, measuring 16 m. square and two metre in height, covered with brick-bats, and medieval pottery. On the north-east a circular mound 30 m. in diameter and 10 m. in height, is littered with broken bricks and regional pottery. A limestone plinth, rectangular in shape represents the terrace of certain old temple, now completely ruined. At a distance of half-a kilometre another low mound similarly covered with bricks and wares is noticed. It is only 13 m. in length, 6 m. in width and 2 m. in height.

Several sculptures are placed on the top of a small mound in the village proper. The remarkable icons are the Sūrya image (Fig. 21) holding lotuses in both raised hands upto the shoulder with halo as back drop, wearing crown, holy-thread, ornaments and drapery, Kārttikeya carved over a lintel holding a spear in right hand and lotus in left; three images of Gaṇeśa, numerous male and female attendants, Pārvatī with her female attendants, Mithuna figures and Surasundarīs over a jamb, five male heads with serene face, a few male busts, Pārśvanātha Tirthaṅkara seated in *yogic* posture with hooded snake canopy in a frieze of a temple with *yaksha* attendants on either side in nude along with numerous Jain ascetics sitting in *dhyāna mudrā* above in the panel, Umā-Maheśvara in embracing pose, Mahābīra Tirthaṅkara seated in *dhyāna mudrā*, a beautiful image of Viṣṇu carrying discus, club and lotus, while one hand is broken. Lakshmī, Bhūdevī, Nṛsimha, Varāha, Kalki, Matsya, Brahmā, Brahmāṇī, Umā-Maheśvara, Bhairava and Pūjakamunis are finely carved on the panel of the *uttama* variety of *Bhogasthānaka mūrti* of Viṣṇu, another image of Umā-Maheśvara in embracing pose representing *Vṛishavāhana mūrti* as seated on Nandī, in which Śiva with locks, wearing *sarpakundala*

yogapatta and rosary and Pārvatī with her slender body and graceful contour beautifully executed as seated on his lap, Gaṇeśa, Kārttikeya, Vidyādhara and other *gaṇas* are also carved in the relief, a broken Jain figure, a Sūrya image, holding lotuses in both hands, an abacus of a pillar with seven male figures on one face, the other side represents Gaṇeśa and Kalki figures, another broken central image with attendants in *tribhaṅga mudrā* (Fig. 22).

On the south-west of the village are several sculptures representing Viṣṇu, wearing all ornaments, and holding club, discus and conch, while one hand is held in *varada* pose, Lakṣmī and Bhūdevī standing one on either side in *tribhaṅga* pose, holding lotus flowers, along with Brahmā and Brahmāṇī, *dvārapālas*, Surasundarī and Śārdūlas exquisitely carved; another beautiful male figure wearing tiara, *hāra*, *śrīvatsa* mark on the chest, gridle, loin-cloth and a *vanamālā* probably represents Viṣṇu with broken hands and feet, and a broken male torso.

At another site numerous broken heads including that of Chāmuṇḍā and Śārdūlas etc. are collected at the spot. At other place a broken pilaster with vase and foliage design represents Nāga figures, another pilaster depicts a male figure standing in *dvibhaṅga* pose, carrying a snake in his right hand, while left is akimbo and near him a dwarfish figure is standing. Beside him, another male figure is standing similarly with *karandamukuta*, *hāra*, and *vanamālā* and placing his right hand over a staff, a female devotee is seated below with folded hands; the same frieze represents the broken feet of the main deity with a lotus symbol below and three Nāgīs worshipping in *añjali* pose.

Numerous icons are placed in a recent temple. Notable, interalia, are the icons of Śeṣaśāyī Viṣṇu with a lotus-stalk emerging from the navel of the deity over which Brahmā is seated, Viṣṇu supporting his head with one hand, carries the usual attributes, while Kalki, Kūrma, Gaṅgā and attendants are carved in relief; a Śivaliṅga enshrined in the same temple, a seated figure with four hands holding lotuses in two of them, the other two broken with Śārdūlas on either

side, Kaumārī on a peacock, a male head, a broken female figure, a seated male figure, Vishṇu figure in the *varada* pose, a broken male deity holding *kamaṇḍalu* a seated Sūrya image with lotuses in both hands along with attendants and his consorts, a standing male figure with snake canopy with female attendant on either side and a well clad and ornamented male figure with head and feet lost.

These beautiful images, portrayed in different forms and poses with iconographic details, represent the same school of art of the Gujara—Pratihāra's time which was quite popular in the Madhyadesa due to its suaveness, plasticity, linear rhythm and artistic skill. The artist adheres to the canonical prescription following in details the iconography and the legends. The general treatment and artistic execution are well balanced with aesthetic sense in rendering of volumes and mass. The craftsman is successful in delineating the figure in round with supple body, fine contour, expressive physiognomy with pleasing effect. The divine figures are delicately carved with calm, serene and beaming face suggestive of divinity. In totality, the icons portray an awful beauty for a layman, aesthetic sense to elite and spirituality and devotion to worshippers and here lies the success of the artist.

KULLA HABIBPUR (Etah, 27° 24' N, 78° 46' E)

The village represents a tomb erected in bricks belonging to the late-medieval period. The intact monument has a domical superstructure, and measures 8 m. square and 10 m. height. Limestones are employed in the foundation wall, while the superstructure is composed of bricks. A well erected in bricks and joined with lime and mortar is also noticed at the site.

MARGAYAN (Etah, 27° 34' N, 78° 28' E)

The remains at Margayan consist of a mound, pillars, pilasters, jambs and sculptures. The mound measuring 140 m. long, 45 m. broad and 6 m. high, is strewn with brick-bats, medieval wares, terracotta figurines and other antiquities including two Muslim coins. Near this mound is an old stepped tank constructed in bricks.

Among sculptures, mention may be made of a jamb carved in panels depicting a pair standing with a child and a female figure in the lower relief. The female figure has a vase over her head with a snake canopy of five hoods; the male figure has a trident in the left hand, while the right is placed near the chest. The upper relief represents Mithuna figures, horse-rider, a male figure with a staff in the right hand and left akimbo, and Nṛisimha and Kūrma incarnations. On the extreme left of the jamb numerous Nāga figures are carved out, while on the right is depicted floral carvings and hanging bell designs, as found in the Ghantai temple at Khajuraho. Another finely embellished jamb shows Umā-Maheśvara along with a female attendant on the lower relief, while on the upper relief is another pair with a male attendant. Nṛisimha and Matsya incarnations are depicted on the uppermost panel, while on the left recessed corner is Nāga figures decorated with the bell and floral designs. A finely executed lintel represents Viṣṇu on Garuḍa in the centre, while Navagrahas with water-vessel and lotus are sitting beside him; Mithuna figures, Śārdūlas, Bhairava with a bowl and snake, Brahmā, Śiva-Pārvatī, Sūrya with lotuses in both the hands and other attendants. An image with central figure broken, represents devotees, Nāga figures, male and female attendants.

These friezes including jambs and lintels are the parts of certain medieval temple now extinct. Early-medieval art was the source of inspiration for the craftsmen of the temple, as such, these finds may be placed in the same period on the basis of the style.

IKLAHRA (Etah, 27° 56' N, 78° 46' E)

A late-medieval temple at Iklahra, 10 m. square and 16 m. high is constructed in *lakhauri* bricks, plastered with lime and mortar. A Śivaliṅga is enshrined within the sanctum. The temple is said to be destroyed by Aurangzeb but, however, it was subsequently repaired.

HARNATHER (Etah, 27° 52' 5" N, 78° 35' E)

The village yields the remains of a temple, a mound and a few sculptures. Elevated over a plinth, the shrine measures 4.8 m. in

length, 4.2 m. in breadth and 8 m. in height. It is constructed in *lakhauri* bricks, plastered with lime and mortar. Local tradition ascribes it about 200 years old which seems to be true. On the north of the village is a mound, 100 m. long, 30 m. wide and a metre high, strewn with brick-bats and dull red ware along with foundation walls visible here or there. Near this, are a few icons representing the Buddha head with serene face, Śiva figure in contemplation, Viṣṇu in reposeful calm and a Śivaliṅga, all delicately carved in the fine plastic art of the medieval age.

SALEMPUR PIRAUNDA (Etah, 27° 47' N, 78° 31' E)

The village represents an oblong mound along with vestiges of a fort. Measuring 70 m. long, 40 m. wide and 5 m. high, the tell yields red ware and other medieval wares. The remains of a tower, 11 m. in height, erected in mud and burnt bricks is noticeable at the site. With a gateway in the centre and towers on the corners, the fort seems to be a late medieval structure.

BANIA DHERA (Etah, 27° 34' N, 79° 2' E)

Bania Dhera represents several mounds, sculptures and a small replica of *stūpa* in limestone. The principal mass of ruins consisting of a tell, 160 m. square, lies about a k.m. west to the village. A second less extensive mound lies to the east of the principal mound, while the third is on the north-east and the fourth on the east of the village. The main mound covered with brick-bats, limestones and medieval pottery, also represents a fort 30 m. square and 5 m. in height. The fort had four towers at cardinal points in the original structure and also a rampart elevated in mud-bricks, burnt bricks and limestones. The second small tell, measuring 50 m. in length, 30 m. in breadth and 2 m. in height, yields broken bricks, limestones, interalia, a few carved with floral designs, and medieval wares. The third mound almost circular in shape with 5 m. height and 50 m. diameter, yields brick-bats, limestones and regional wares. A small replica of a *stūpa* was found over this mound. It appears that the mound had been the site of certain *stūpa* as numerous Buddhist images were unearthed at the place by the villagers. Adjacent to this another mound, 30 m. in

diameter and 2 m. height, yields brick-bats, limestones and regional wares. To the east of the village is another mound, measuring 50 m. long, 40 m. wide and 2 m. high, covered with broken bowls, dish, jars, spouts, knobbed-lids, splayed rim and broken bricks.

Numerous sculptures and terracotta figurines were found while digging the site. Among them the remarkable images are the serene Buddha head, the Buddha sitting in yogic posture with broken head, Mithuna and Gandharvas, a small replica of *stūpa*, Kalki incarnation, the Tirthaṅkara Pārśvanātha, torso of male figures, *dvārapālas*, *Śārdūlas*, Nandī, pillars, pilasters and jambs with floral carvings. In the adjacent village Saadatnagar numerous icons, collected under a tree represent Śivaliṅga, Hanumān, bust of a male figure, a female figure, dwarfish figure, *dvārapālas*, broken pillars and pilasters. These sculptures are the fine creation of the medieval age.

SADHERA (Etah, 27° 28' N, 79° 9' E)

The village represents a mound, measuring 130 m. long, 100 m. wide and 3 m. height, yielding grey and red wares and brick-bats. A notable medieval sculpture represents four-faced Brahmā holding a rosary and water-vessel.

MAJHRAU (Etah, 27° 30' 5" N, 78° 32' E)

The remains at Majhrau consist of a mound and a medieval temple. Measuring 60 m. long, 50 m. wide and 9 m. high, the mound is strewn with medieval wares and broken bricks. The remains of the shrine represent ten metre square plinth elevated in limestone. On the eastern face of the terrace is the doorway of the shrine leading to the *mandapa*, now fallen. *Āmalaka*, jambs and other sculptures are scattered therein.

GEHRANA (Etah, 27° 30' N, 78° 29' E)

The village represents a lofty mound, measuring 210 m. long, 100 m. wide and 12 m. high. The site is said to represent the remains of a fort with a depression around indicating a ditch. However, now

it is a heap of earthen mound, strewn with terracotta beads, brick-bats and regional wares.

GHAITU (Etah, 27° 31' 5" N, 78° 29' E)

The village represents an oblong mound and a few sculptures. The small mound, measuring 100 m. long, 50 m. wide and 3 m. high, yields medieval wares, terracotta figurines, sculptures and brick-bats. The sculptures represent fighting combatants, a seated male figure, three headless male figures with female attendants, a horse-rider and flying damsels belonging to the plastic art of the medieval period.

SAINTRA (Etah, 27° 33' N, 78° 30' E)

The remains at the village consists of an oblong mound, measuring 200 m. long, 100 m. wide and 12 m. high. The site yields medieval wares, terracottas, sculptures and brick-bats. Foundation walls are visible here or there, constructed in burnt bricks plastered with lime and mortar. A few Muslim coins are also found. Broken and mutilated sculptures beyond recognition are placed at the site.

JHINWAR (Etah 27° 31' 5" N, 78° 30' 5" E)

Jhinwar represents three low mounds covered with brick-bats and medieval pottery. On the west of the village a tell measuring 150 m. in length, 50 m. in breadth and 6 m. in height, yields terracottas and broken bricks. The second mound on the north-east measures 60 m. long, 30 m. wide and 2 m. high and appears to be the remains of certain fortress. Another mound to the east of the village is 50 m. long, 30 m. wide and 1.8 m. high, yielding medieval wares and broken terracottas.

BAOLI (Etah, 27° 28' 5" N, 78° 46' E)

The village represents a small mound, yielding regional wares of the medieval period and an oval-shaped monument. The mound, measuring 60 m. in length, 30 m. in breadth and 5 m. in height is strewn with broken bowls, dishes and jars. The oval-shaped monument is a brick structure, 1.8 m. in diameter and 3 m. in height. People worship the place in a curious way by putting a brick on the

structure, thus accumulating a heap of bricks at the site. However, the tradition ascribes it to be a tomb of Bahlol Lodi, the king of Lodi dynasty. But this story does not seem to be true on the ground that Bahlol was killed in Malgaon about ten k.m. to south of this place in an encounter with Chauhāns and his tomb was erected in Sakita according to another tradition. Lodhi community still reside at Sakita and corroborate this fact. Be as it may but the brick structure might be certain old shrine, the worship of which is still popular.

BASUNDHRA (Etah, 27° 28' 5" N, 78° 32' E)

The village represents two oval mounds strewn with brick-bats and medieval wares. One of the tells is 50 m. long, 16 m. wide and 6 m. high and is said to be the stronghold of Chauhāns who erected a mud fort here. At a distance of half-a kilometre, another low mound, locally called Harsinghpur is covered with brick-bats and regional pottery, and measures 60 m. long, 30 m. wide and 1 m. high. It is under cultivation at present.

BHARTAULI (Etah, 27° 29' N, 78° 41' E)

To the west of the village is a mound strewn with medieval pottery and broken bricks. The mound is 60 m. long, 30 m. wide and 2 m. high. The remains of brick-foundation walls joined with mortar are discernible to and fro. Occasionally mud bricks were also employed in the construction. A Nandī terracotta figurine is also noticed at the site.

PURAON (Etah, 27° 29' N, 78° 47' E)

The remains at Puraon consists of a tell covered with broken bricks and regional wares. The mound measures 80 m. long, 30 m. wide and 5 m. high. It is strewn with terracotta figurines, broken bowls, jars and dishes etc. Foundation walls joined in mortar are visible at certain places.

SENA (Etah, 27° 21' N, 78° 45' E)

The village represents three mounds and a few sculptures. The first tall tell, oblong in shape, measuring 130 m. in length, 90 m. in

breadth and 20 m. in height is covered with bricks in numerous sizes ($14'' \times 10'' \times 3\frac{1}{2}''$, $15'' \times 11'' \times 3\frac{1}{2}''$ and $12\frac{1}{2}'' \times 10'' \times 3\frac{1}{2}''$), mud-brick walls and medieval wares. It is said that the legendary king Raja Parikshit of the epic age erected a fort here. Later *Chauhāns* of Rijaur constructed a *garhi* at the site. The second mound to the south of the village, measures 45 m. long, 30 m. wide and 3 m. high, and is strewn with regional wares. A recent temple is erected over it. On the north of the village is the third oval shaped mound with 30 m. diameter and 9 m. height, scantily covered with pottery. Legends ascribe that it had a hermit of *Rishi* Bhriṅgī who was the disciple of Lomaśa *Rishi*. However, a few much mutilated sculptures, representing Mithuna figures, broken male and female figures including heads and busts are placed on a small terrace.

PHAPOTU (Etah, $27^{\circ} 27' N$, $78^{\circ} 40' E$)

The remains at Phapotu consist of a medieval temple, a few images and a mound. The shrine is completely ruined except the foundation structure, measuring 13×6 metres. Carved stone, *āmalaka* and a few sculptures are scattered in the area. A recent temple is constructed in front of the old shrine out of its material. Notable icons represent Sapta Mātrikās, Bhairava sitting in *yogic* posture with a bowl, two figures of Vārāhī, broken arms of Vishṇu with disc, Garuḍa, Śivaliṅga, Mithuna figures standing in rhythmic pose, dvārapāla holding a club in one hand and the other is held akimbo, female attendants, Surasundarīs, *Śārdūlas*, a *nāga* figure, two female devotees with folded hands, a male figure in jovial mood, a male attendant holding a flywhisk and Lakshmī carrying a lotus. The art represents tenderness, sensuous feelings, delicacy, linear rhythm, plastic sense and spiritual conception in the treatment of the pliant surface of these images. The sculptures as the ideal plastic art of the Gurjara-Pratihāra during the early medieval period, depict fine artistic beauty and the aesthetic sense in the style for which all appreciation is to be borne for the artist of that age.

An oblong mound, measuring 160 m. long, 100 m. wide and 20 m. high is strewn with Muslim coins, brick-bats and regional wares.

MANORA (Etah, 27° 36' N, 78° 27' E)

A late medieval shrine constructed in *lakhauri* bricks is noticed in the village proper. It is 5 metre square edifice reaching to a total height of 6.5 m. The square temple has a single cella covered with a domical roof and a finial. It is repaired at subsequent stages.

NADIR (Etah, 27° 36' N, 78° 28' E)

The village represents a mound, a pond and sculptures. The oblong mound, measuring 160 m. in length, 100 m. in breadth and 8 m. in height yields brick-bats, medieval wares, beads and sculptures. Adjacent to the site is an old pond surrounding an area of 800 m. in length and 400 m. in breadth. Numerous medieval images are spotted over a limestone platform. Among them *Sahasra mukhī liṅga*, male and female figures including their broken heads, *āmalaka*, jambs and pilasters are noteworthy.

NAGLA BHAJUA (Etah, 27° 29' N, 78° 41' E)

The village represents a late-medieval temple of Mahādeva elevated over a plinth in which a Śivaliṅga is enshrined. Erected in *lakhauri* bricks, the square shrine (3.5m. square and 3m. high) is covered with a domical superstructure and a finial.

KABAR (Etah, 27° 28' N, 78° 44' E)

The village yields a mound, measuring 100 m. long, 30 m. broad and 13 m. high, strewn with bricks and medieval wares.

MALGAWAN (Etah, 27° 24' N, 78° 46' E)

The village represents a tall tell and a few broken sculptures. The mound yields bricks (12"×8"×2"), black polished ware, black and red ware, dull red ware, grey ware and pre-Mughal glazed ware with mosaic design and measures 140 m. long, 90 m. wide and 10 m high. It is said that there had been a *garhi* of *Chauhān* chieftains named Puran Sahai, Gambhir Sahai, Dalip Sahai, Sundar Sahai and Medini Sahai as local rulers. The sculptures depict Umā-Maheśvara, Gaṇeśa, Śivaliṅga, Pārvatī with Skanda in her lap, *Nāgī* figures, a male bust

and female figures including a broken head. These are the fine plastic creation of the medieval age.

THARAUULI (Etah, 27° 27' N, 78° 51' E)

The remains at Tharauli consist of mounds and broken sculptures. The main mound measures 100 m. long, 95 m. wide and 6 m. high, and is strewn with bricks ($15'' \times 8\frac{1}{2}'' \times 3''$), votive tablets, black polished ware, red ware, black and red ware, Muslim copper and silver coins. Foundation walls are visible to and fro. Over the top of the mound a few broken sculptures representing *Mithuna* figures, male and female figures and *Śārdūlas* etc. are collected at a place. A low mound, on the north-west, measuring 30 m. in length, 15 m. in width and 1 m. in height is strewn with regional pottery. The mound is known by the name of Duśāsana, the legendary hero of the *Mahābhārata*.

NARAHARA (Etah, 27° 34' N, 78° 42' E)

The village represents a mound covered with brick-bats and medieval pottery. It is an acre in area with 3 m. in height.

PIPAHRA (Etah, 27° 29' 5" N, 78° 45' 5" E)

At a distance of 800 m. to the south of the village, an oblong mound, measuring 40 m. long, 15 m. wide and 1 m. high, is littered with bricks ($12'' \times 8\frac{1}{2}'' \times 2\frac{1}{2}''$), broken bowls, dishes and vases of the medieval period.

JAHANGIRABAD (Etah, 27° 25' N, 78° 47' E)

A small tell, measuring 50 m. long, 15 m. wide and 2 m. high exists in the village. It yields bricks ($14'' \times 8'' \times 2\frac{1}{2}''$), terracottas and medieval pottery.

PILWA (Etah, 27° 37' N, 78° 34' E)

The remains in the village consist of a medieval temple and a mosque. The temple dedicated to Śivā, is recently repaired. Its foundation walls and the plinth are composed in dressed lime-stones. A medieval Sivalinga is installed within the sanctum. Nearby, a well

constructed with same material of dressed limestone, exists. The square mosque (6.5 m.) with a height of 5 m. is erected similarly in dressed limestone, joined with mortar, and plastered with the same material.

BADSHAHPUR LOYA (Etah, 27° 35' N, 78° 45' E)

The remains in the village represent a tall tell and sculptures. Spread in eight acre area and with a height of 9 m., the lofty mound yields bricks ($10'' \times 10\frac{1}{4}'' \times 2\frac{1}{2}''$) and medieval wares. It is said that a gold coin and a few copper coins were found by the villagers but, however, their whereabouts could not be traced. The remarkable icons represent Śiva with his *vāhana* Nandī (*Vṛishavāhana mūrti*); eight-armed Chāmuṇḍā with emaciated body and flabby belly, wearing skull-garland and standing over a corpse along with a male figure on either side, holding a bowl in their hands, Nandī, Kārttikeya and *gaṇas* are carved in relief; a male figure, probably representing Rāvaṇa standing with stretched legs, holding in one hand a sword, the other broken, while with the upper two hands shaking the mountain *Kailāśa*, rest broken. Gaṇeśa, Kārttikeya, Devī and Nandī are carved in bas-relief. The figure of Rāvaṇa represents dynamic force of the demon with vigour and vitality and represents Rāvaṇānugraha form of Śiva. Foundation walls are discernible near the village in the five metre square area. Probably it represents certain site of old temple. At this place a Śivaliṅga is enshrined, while Nandī with broken head, is seated in front of the deity. A *dvārapāla* carved in a frieze is also noticed.

At another site certain horizontal beams of the medieval shrine is located. One of them depicts Gaṇeśa in the centre with four male figures on one side and three on the other along with a grotesque figure, representing Navagrahas. They keep *kamaṇḍalu* and flywhisk. The other beam presents the figure of Viṣṇu in the centre along with four male figures on the right and three on the left. Probably they also represented Navagrahas with flywhisk and *kamaṇḍalu*. Other finds include Gaṇeśa and a female figure. Stylistically, the icons are the fine plastic creation of the medieval period.

GHUMARIA (Etah, 27° 27' N, 78° 41' E)

The village represents a mound over which a recent temple is erected out of the materials of certain old shrine. It is said that there had been an old temple at the site where the recent edifice is now constructed. The finds of the mound seem to be of medieval period. The recent shrine contains an image of Maheśa, Viṣṇu with four hands, male and female attendants, Sūrya with serene face, well clad and ornamented, has a crown and halo over the head and carrying lotuses in both the hands. Daṇḍa and Piṅgala are standing, one on either side.

Sculptures with artistic design, elaborate iconographic features and aesthetic sense represent the fine art of the Gurjara-Pratihāra's time.

BARAI (Etah, 27° 39' N, 78° 32' E)

Barai¹, the small village represents a lofty mound and several sculptures. The mound, measuring 100 m. square and with a height of 9 m., is littered with brick-bats and medieval wares. Numerous sculptures discovered at the site, are collected under a *Pipal* tree. These represent four temple pillars, octagonal at base and sixteen sided at the shaft; *kīrtimukha*, vase and foliage design; a grotesque figure with a *Nāga*; two male figures; a female figure with broken hands; a frieze depicting a male figure seated in *vīrāsana* pose with a parasol over the head; Gaṇeśa carved in upper relief; five Navagrahas with *kamaṇḍalu* in their hands beside a female figure; certain Jain male deity standing in *kāyotsarga* pose; a jamb with *Mithuna* and dwarfish figures; broken male and female figures and *Surasundarīs*. The art as gleaned here represents aesthetic sense and idealism in the artist. He has successfully delineated the linear rhythm, suaveness, superb beauty and plasticity in the artistic disposition. His skill lies in the fact that while absorbed in the sublime ideas, he never forgets the tenets of art, style, iconography, legends and proper execution. The success he

1. A. Fuhrer, *op. cit.*, p. 85.

achieved was the generation's practice with perseverance, sincerity, and devotion of purpose.

BHADWAS SARAI (Etah, 27° 38' N, 78° 30' E)

Bhadwas Sarai, a small hamlet depicts the remains of a tall tell, measuring 100 m. long, 60 m. wide and 9 m. high and a few images. The tell yields brick-bats, regional wares and the remains of a fortress. This citadel had a mud rampart with four towers at cardinal points. An inner enclosure wall is also discernible with similar towers, as such, probably there had been two enclosure walls for the safety purpose. Sculptures represent a torso of a male figure with the snake-canopy, and a female torso beautifully executed in the medieval age.

MOHI-UD-DINPUR (Etah, 27° 40' 5" N, 78° 32' E)

The village represents a mound and several images. The oblong mound measures 200 m. long, 60 m. wide and about 2 m. high and is strewn with fragmentary bricks and regional wares. The notable image represents an Ekamukhī Śivaliṅga installed in a recent temple, wearing matted locks over the head with serene face and reposeful expression; another frieze depicting Umā-Maheśvara seated in embracing pose under a tree with right hand raised in *abhaya mudrā*, while Viṣṇu, Kārttikeya, Gaṇeśa, Nandī and Vīrabhadra are carved in relief; and the third image is a female figure. The mode of facial expression imbued with spirituality, the beautiful ornamentation, the artistic conception, the symmetrical contour, the linear rhythm and above all the plastic treatment point these icons to the early-medieval age.

MARAHRA (Etah, 27° 45' N, 78° 35' E)

Marahra¹ represents three *dargah* and an adjoining mosque. The ruined tombs contained the remains of Said Abdul Jalil Bilgrami in A.H. 1017 (1608 A.D.) and those of Said Shah Jalil Bukhari who settled here during the reign of Alamgir. The third well preserved

1. A. Fuhrer, *op. cit.*, p. 87.

tomb is of Muhammad Shah Mughal Saiad Barkat-ullah who was a Sufi saint poet, composed *Prem Prakash* in Braja dialect and *Diwani Iska* in persian language. Both manuscripts are with Mustafa Haidar Said Hasan Miyan Kadiri of Marahra. The tomb was erected by Shuzaat Khan in A.H. 1142 (1729 A.D.). The poet Said Shah Barkat-ullah had given his birth date in *Diwani Iski* as 1070 A.H. (1660 A.D.). Azad in *Maasar-ul-Karan* records his death as 1142 A.H. (1729 A.D.).

The beautiful mosque adjoining to Barkat-ullah's tomb was constructed by Mohd. Afzal, a resident of Marahra in A.H. 1145 (1732 A.D.).

MOHI-UD-DIPUR (Etah, 27° 37' N, 78° 52' E)

In the village, there is a mound measuring 40 m. square and 2m. high. Numerous stone tiles, huge beams, carved slabs with vase and foliage design and medieval pot-sherds are scattered over the site. Two sculptures representing a lion trampling the elephant, and Nandī are also noticed. Traditions assume the presence of an old temple at the site.

KHAKRAI (Etah, 27° 42' N, 78° 32' E)

The remains in the village consist of a small tell and an adjoining mosque. Spread in 16 m. square area and with 6 m. height, the unassuming mound depicts the mud walls, said to be the portion of a *garhi* with a ditch around and belonging to the late medieval period.

A mosque in almost ruinous state shows a few fallen minarettes. Erected in bricks (10"×6"×2") the six metre square monument is joined with lime and mortar and plastered with the same material. A *Sati* post is noticed on the north of the village.

FIROZPUR SILAUNI (Etah, 27° 46' N, 78° 35' E)

The village represents two mounds, a well with an inscribed slab and a few graves. All these mounds yield broken bricks and medieval wares and are located on the north-west and south-west, spread in an area of five acre and six acre respectively, and both with a height of 3 m. A late-medieval well composed in *lakhauri* bricks has an inscribed

slab in persian.¹ A few graves are laid in *lakhauri* bricks in a garden around.

BAZIDPUR (Etah, 27° 35' N, 78° 49' E)

A tell, 100 m. square and 6 m. in height is located in the village. Numerous mud-bricks along with burnt bricks, regional wares and a few beads are found at the site.

SAILOT (Etah, 27° 35' 5" N, 78° 51' 5" E)

The remains at Sailot consist of a mound, a tower and a copper coin inscribed in persian. The small mound, strewn with regional wares has a medieval Śivaliṅga at the top enshrined in a recent cella. At a distance of 500 m. north to the mound is noticed a tower, evidently a part of certain ruined citadel. Isolately standing, near a *nala*, the tower is erected in bricks (12"×8"×4"). Brick-bats and regional wares are scattered in this region. A copper coin with mutilated persian inscription is discovered at the site.

SAUNSAH (Etah, 27° 32' 5" N, 78° 53' 5" E)

A small mound, measuring an acre in area and 3 m. in height, yields broken bricks and regional medieval wares. An interesting colossal statue of Hanumān belonging to the medieval period is spotted in a recent chapel.

LOYA KHAR (Etah, 27° 31' N, 78° 51' E)

The village represents the remain of a medieval temple and a few sculptures. The vanished shrine depicts only the foundation wall composed in bricks (18"×9"×3"), numerous stone tiles and slabs. A frieze depicts a male figure (probably Buddha) in *dhyāna mudrā* with broken head and a tree on either side, flying damsels are shown in relief; another male figure with a devotee, *Śārdūlas*, and broken terracottas are conspicuous at the site for their medieval art.

1. An inscription of Akbar from the village records the construction of a well by Aman Daulat, a wet nurse of Adhan Khan, Akbar's foster brother. *Indian Archaeology—A Review*, 1959-60, p. 63.

NAGLA DURIA (Etah, 27° 34' N, 78° 51' E)

A mound, littered with brick-bats and regional wares is noticed in the village. The mound, covering eight acre area and with three metre height, yields broken medieval sculptures and terracottas.

KARTALA (Etah, 27° 34' N, 78° 49' 5" E)

The village represents a mound spreading in an acre area and with 6 m. height. The site yields brick-bats, mud walls and medieval wares.

GARHI (Etah, 27° 36' N, 78° 49' E)

Garhi village is situated over a mound, strewn with medieval regional wares and brick-bats. Spread in 4 acre area and with a height of 3 m., the small tell yields copper coins of the Muslim times which could not be deciphered due to mutilation.

KHERA (Etah, 27° 28' N, 78° 32' E)

The village represents the remains of a medieval temple along with sculptures and low lying mound. The shrine was elevated over a terrace, 20 m. square and 2 m. high, which, however, represents another plinth over which a recent temple is erected. Both the terraces were elevated in limestone and are strewn with bricks (13"×7"×2" and 10"×10"×4") and a few pottery. A medieval Śivaliṅga is enshrined within the recent temple. A sculpture over the plinth represents Sūrya riding in a chariot drawn by seven horses, and carrying lotuses in hands raised upto shoulders along with Ushā and Navagrahas figures. The fine sculpture is inscribed as *Nirpāladeva* in Kutil inscript and probably indicates the name of certain king. Other images include mother and child, a Tirthaṅkara figure, female attendants and floral carvings on the limestone. The sculptures, beautifully executed, represent the plastic art of c. 9th, 10th century A.D. To the east of the village, a small mound is littered with brick-bats, other antiquities and regional wares.

TRILOKPUR (Etah, 27° 43' N, 78° 32' E)

The village yields the remains of a medieval temple, sculptures and a small tell. The old shrine is completely ruined except the plinth and the foundation in limestone. A recent cella is erected out of the old material, with a Devī image enshrined. At another site, locally known Pathwari, a few sculptures are noteworthy, such as a male figure wearing fine drapery and crown over the head, carrying a thunderbolt in the right hand and a vessel in left indicating Indra, flying damsels, female attendants, a dwarfish figure and an elephant. The sculptures appear to be the plastic creation of the medieval period.

BATHAWA (Etah, 27° 29' N, 78° 32' E)

Bathwa represents a tall tell and medieval sculptures. The tell 130 m. long, 50 m. wide and 9 m. high, yields wedge-shaped bricks (20"×10"×6", 19"×10"×6"), probably employed in certain round structure, and medieval wares. The sculptures depict the figures of Mahishāsūramardīnī, male and females and a few broken heads.

SUJANPUR (Etah, 27° 46' N, 78° 44' E)

An oblong mound in the village measures 60 m. long, 16 m. wide and 2 m. high. It is strewn with brick-bats, bowls, dishes, vases and miniature vessels with painted designs.

BADHARI (Etah, 27° 45' N, 78° 37' E)

The village represents an oblong mound and a few medieval sculptures. The mound 100 m. long, 80 m. wide and 7 m. high, is strewn with bricks (14"×7"×2½"), red sherds, ware with red wash or slip, carinated bowls, heavy rolled rim, brown blackish horizontal band over the sherds, ware painted with oblique lines, triangular decoration and incised-cord impression over the profile. Notable among images are the figures of Kātyāyanī, Śiva head, broken hand with *chakra* (Vishṇu ?) and floral decorations on slabs belonging to the medieval period.

JAKHIRUDRAPUR (Etah, 27° 50' N, 78° 39' E)

A mound, measuring 50 m. in length, 30 m. in breadth and 2 m. in height is in the vicinity of the village, littered with medieval wares, such as, carinated bowls, ware painted with brown pigments, fine ware with red slip, spouts, lids and remains of walls in *lakhauri* bricks.

SURATPUR (Etah, 27° 47' N, 78° 41.5" E)

A mound, locally called Ghuskari, exists in the vicinity of the village. Measuring 115 m. long, 100 m. wide and 6 m. high, it yields the foundation walls in limestone, bowls, dishes and vessels with red, brown and grey slip in medium fabric. A few wares with grooves over the profile are painted in dark-brown pigments with simple bands intersected with oblique lines.

BAHETA (Etah, 27° 47' N, 78° 45' E)

The village represents three low mounds covered with brick-bats and regional pottery. A mound on the west of the village, measures 80 m. in length, 60 m. in breadth and one m. in height, and yields carinated bowls, lids, black and red ware etc. To the east of the village another mound, measuring 100 m. square and one m. height, is strewn with carinated bowls, red and black ware, grey ware, ware with red slip painted in brown pigment with horizontal band and crescent design, lids, dishes and bowls. A crudely hand-made terracotta female figurine is standing erect with both hand stretched. The southern mound is 100 m. long, 60 m. wide and one m. high, and similar ceramic wares are frequently found at the site.

WAZIRPUR (Etah, 27° 46.5" N, 78° 4' E)

The village, near Atranji Khera, represents a mound, measuring 130 m. in length, 70 m. in breadth and 6 m. in height. It appears that there had been a *garhi* as the remains of four towers are still extant. This citadel, probably had been erected in mud, for bricks are scarcely noticed. A terracotta caprisoned-horse partly broken and crudely modelled along with a gamesman is found at the site. Among

pottery, fine grey ware, miniature bowls with black slip, ware with black wash, black polished ware, glazed ware in different colours, flared rim, grooved profile and round bases are noteworthy. The wares are painted with rectangular designs, sometimes contain incised circlets and grooved horizontal lines. Three copper coins (tribal ?) were picked up at the site. One of them represents a male figure sitting cross-legged with raised hands on the obverse, while the reverse has a mutilated inscription. The second coin depicts a tree within railing on the reverse, while the obverse is indistinct. The third coin shows a lance or spear-head and a festoon and *śrīvatsa* symbol on the reverse. Moreover, two wells, constructed in bricks (18" × 12" × 3") are noticed adjacent to the site.

NAWABGANJ (Etah, 27° 49' N, 78° 46' E)

The village represents a mound, measuring 110 m. in length, 75 m. in breadth and 6 m. in height. A citadel in ruins with an enclosure wall and towers is discernible on the eastern fringe of the mound. In the middle of the *garhi* is a well, constructed in bricks. The finds at the site include grey ware, bowls with flared rim and round base, ware with red slip, rim with finger-nail impression and cordoned neck, ware painted in simple bands, ware with brown slip, incised circlets and crescentic designs over the ware, grey ware with red slip, painted in simple bands and radiating lines, glazed ware, black polished ware, a sherd with black slip, impressed with griffin like design, and a terracotta animal figurine.

KALYANPUR (Etah, 27° 49' N, 78° 45.5" E)

A mound to the east of village, measures 130 m. long, 100 m. wide and 3 m. high. The notable wares represent painted pottery in brown with circular dots and simple bands, bowls with finger-tip impression on rim or grooved rim, grooved dishes, rims with carinations or cordones, grey sherd polished in black slip and a broken handle of certain pot.

YADGARPUR (Etah, 27° 46' N, 78° 45'.5" E)

In the vicinity of the village is a mound, covered with brick-bats and regional wares. Measuring 60 m. long, 50 m. wide and 2 m. high, the mound is strewn with red ware, painted with simple bands and incised design with criss-cross pattern, ware with graffiti and grey ware.

BHILAULI (Etah, 27° 49' N, 78° 49'.5" E)

A citadel composed in mud is located in the village. It is 30 m. square and 5 m. high with four towers at the cardinal points. A moat had surrounded the *garhi*. The *garhi* was erected by the Nawab Bungas of Farrukhabad according to traditions.

BARAGAON (Etah, 27° 48'.5" N, 78° 47' E)

A tall tell is located in the vicinity of the village. It measures 130 m. long, 120 m. wide and 2 m. high. Beside this there is another mound, measuring 50 m. long, 30 m. wide and 2 m. high. These mounds yield red ware, carinated bowls, black ware, miniature bowls, grey ware, ladder design over ware, a pestle and a broken terracotta gamesman. A Śivaliṅga and the image of Gaṇeśa of the medieval period are located at the site.

JAMALPUR (Etah, 27° 48' N, 78° 49' E)

The village represents a mound, measuring 60 m. in length, 25 m. in breadth and 5 m. in height. The remains of a *garhi* with two towers are discernible over the site. It also has an old well. Probably the *garhi* may be dated to the late medieval period.

KHADIA (Etah, 27° 56' N, 78° 35' E)

A small late-medieval shrine is noticed in the village proper. Built in *lakhauri* bricks and square in plan (two m. on each face and with three m. height), the chapel represents an open cella with a domical roof surmounted by an inverted lotus. It has four doorway, one on each cardinal point.

NAMAINI (Etah, 27° 55' N, 78° 36' E)

The village has a small mound covered with broken bricks and regional wares. An acre in area and 3 m. in height, the mound yields medieval bowls, dishes, vases and painted red ware with simple designs.

KHALIKPUR (Etah, 27° 49'.5" N, 78° 50' E)

A late-medieval mud *garhi* along with an old well is located in the village. The *garhi*, 30 m. square in area had a rampart around and four towers at cardinal points in the original structure. A well was constructed in bricks (18' × 19' × 3") within the fortress.

NARAULI (Etah, 27° 52' N, 78° 37'.5" E)

Narauli represents a small mound and a few broken sculptures. The mound is littered with medieval regional wares, and a few brick-bats. Several limestone slabs are collected under a *Pipal* tree. Notable among them is a male figure wearing ornaments and seated in meditation. A Śivaliṅga and a flying damsel are other noteworthy figures.

BAUNDER (Etah, 27° 49' N, 78° 51' E)

The village represents a mound, measuring 130 m. long, 80 m. wide and 10 m. high. Another mound on the north is 60 m. long, 50 m. wide and 2 m. high. Both the mounds yield red pottery painted in crescent design, black ware, ware with floral incised designs, carinated bowls, terracotta stamp, rim with finger-nail impression and circlets and a terracotta conch.

KADIRBARI (Etah, 27° 55'.5' N, 78° 45' E)

To the west of the village is a lofty mound, locally called *garhi*, which had two enclosure walls in the original structure. The outer wall had three towers on each faces, and measures 90 m. long and 75 m. wide, while the inner wall measuring 10 m. on each face had four

towers, one at each cardinal point. Red ware painted with simple and vertical bands, knife-edged bowls, lids, spouts, common bowls, black-slipped ware with finger-tip's impression over the rim, incised hook and criss-cross design over the ware, dish with oblique grooves, iron lump and terracotta caprisoned-horse are the common occurrence at the site.

KILAUNI RIFATPUR (Etah, 27° 51' N, 78° 39' E)

The village represents an oblong mound, measuring 130 m. in length, 100 m. in breadth and 5 m. in height. Ware with red and brown slip and incised decoration with crescent, ladder and floral designs and carinated ware are the usual finds at the site.

NAURTHA (Etah, 27° 52'.5" N, 78° 39'.5" E)

A small mound, strewn with regional pottery spreads in an acre with two metre height. Broken bowls, dishes vases and terracotta beads—all the constituent elements of the medieval period are the usual finds.

UDHAR (Etah, 27° 55' N, 78° 49' E)

The village represents a late-medieval temple and the remains of a *garhi*. The temple constructed in *lakhauri* bricks with limestone foundation, is a ten metre square in plan and with a height of 13 metre. It had an enclosure wall and a portico in the original edifice. However, it is in delapidated condition at present. The remains of the *garhi* has only the marks of the time converting it into a heap of mound with a rampart in the original mansion, measuring 40 m. square and with 4 m. height. It has the vestiges of four towers with battlements at corners as to visualise their erection necessary for the protection from the onslaughts of English people in 1857 revolution as the legends ascribe that it was completely devastated by them, for the local ruler took arms in rebellion with the English army. It is the heroic tale of a chieftain still prevalent in the region who fought valiantly but to loose his life and die a martyr's death.

LAHER (Etah, 27° 53' N, 78° 41' E)

To the west of the village, the remains of a *garhi* (now heaps of mound) is discernible with vestiges of towers. The *garhi* probably, erected in mud, was 50 m. long, 40 m. wide and 6 m. high, beside the course of old Gaṅgā. It is said that this *garhi* also faced the same fate of devastation in 1857 revolution by Englishmen. The local chieftain, a Jat was killed in the encounter and the citadel was raged to ground. A mound on the south of the citadel spreads in 100×60 m. area and with 2 m. height. Early medieval finds, such as bowls, were painted in simple, vertical and crescent designs, carinated rim, red ware painted in simple bands and intersected with oblique lines, black polished ware, incense-burner, miniature bowls, broken dishes and lids are the common finds at the site.

GURAHNA (Etah, 27° 52' N, 78° 40' E)

An oblong mound in the village, measuring 160 m. in length, 100 m. in breadth and 2 m. in height is strewn with heavy rolled rim, red ware painted in simple bands with bifurcated lines, lids and terracotta beads.

ISARA PANCHHAYAN PATI (Etah, 27° 23' N, 78° 49'.5" E)

The remains in the village consist of a medieval shrine, sculptures and a mound. The chapel is completely ruined except the limestone plinth. It is 25 m. in length, 16 m. in breadth and 2 m. in height. Dressed stone-slabs are employed in its construction. It is said that an old shrine was situated at the site, later devastated by Muhammadans. A medieval Śivaliṅga is still enshrined on the plinth. Notable friezes represent a bust of a female beauty, Śiva's face, male attendants, flying damsels, broken pillars, pilasters with floral carvings and terracotta heads. These images and pillars are portrayed in the medieval fashion. A mound, measuring 160 m. long, 60 m. wide and 10 m. high is littered with bricks (20"×10"×3½" and 16"×10"×3"), broken bowls, dishes, jars, red ware with simple bands, black ware and dull red ware. Foundation walls are visible at certain places.

PACHGAIN KHAS (Etah, $27^{\circ} 52'.5''$ N, $78^{\circ} 34'.5''$ E)

A mound in the village extended in 100 m. length, 60 m. in breadth and about 2 m. in height is covered with brick-bats, dull red ware and pre-Mughal glazed ware. The pigments over glazed ware have a wider range-brown, dark-brown, green and cream, and the painting is normally limited on the one side of the ware. Moreover, sherds painted in simple and vertical bands, spouts, lids and broken bowls are also noticed over the site.

HARNATHPUR (Etah, $27^{\circ} 53'.5''$ N, $78^{\circ} 37'$ E)

About a kilometre N. E. to the village there is a mound covered with broken bricks and medieval regional wares. It is 200 m. square in area and about 2 m. in height and is almost covered at present with sand dunes. It is said that this habitation as rose in rebellion against the English rule in 1857, as such, it had been devastated completely.

TUMARIA (Etah, $27^{\circ} 54'$ N, $78^{\circ} 48'$ E)

A low mound lying to the east of the village covers an area of 30 m. square and with a height of 2 metres. Bricks are not available and the pottery are of little importance. Tradition ascribes it as a *garhi*.

MAHEWA KHURD (Etah, $27^{\circ} 53'$ N, $78^{\circ} 34'$ E)

The village represents a late medieval temple erected over a raised platform. The shrine is hexagonal in plan, constructed in *lakhauri* bricks and plastered with lime and mortar. Two gateways on the east and west were planned for the passage in the sanctum. A well erected in limestone is noticed nearby the temple.

KINDI (Etah, $27^{\circ} 56'.5''$ N, $78^{\circ} 36'$ E)

A mound is lying low in the village covered with broken bricks and regional wares. Covering two acre in area and with a height of one metre, the site yields dull red ware, occasionally painted in simple and vertical bands in brown pigments, along with dull grey ware.

NAGLA DHIMAR (Etah, 27° 29'.5" N, 78° 53' E)

A small tell, measuring 16 m. square and 2 m. in height, is covered with bricks (10"×8"×2"), broken bowls, dishes and jars. It is said that there was a palacial building of certain Rathor chieftain at the site.

MAHEWA KHERA (Etah, 27° 27'.5" N, 78° 52'.5" E)

The remains at Mahewa Khera consists of a mound, measuring 16 m. square in area and 6 m. in height. The site shows the vestiges of four towers at cardinal points, along with a moat around the original citadel. Broken bowls, dishes, terracottas and Muslim coins are the common occurrence at the site. It is said that this was the *garhi* of Rahmat-ullah, the Sipah Salar of Nawab Bungas of Farrukhabad. He was killed in the encounter with the Rathors of Rampur. This expedition was taken by Rampur Raja Hindu Singh who was the 36th descendant of Jaichanda, the celebrated king of Kannauj who fell in action against Muhammad Ghorī in 1191 A.D. However, Rathors stayed at here after the defeat of Muhammadans.

DATAULI (Etah, 27° 28' N, 78° 51' E)

The village represents a mound, measuring 130 m. long, 80 m. wide and 3 m. high. It yields broken bricks, bowls, dishes, jars, other wares and a few broken sculptures. Tradition ascribes it as a *garhi*.

MUHAMMADPUR (Etah, 27° 52'.5" N, 78° 51' E)

The village represents a small mound measuring 25 m. square and 3 m. high, strewn with glazed ware and ware with red slip, painted in simple bands.

SARAWAL (Etah, 27° 35' N, 78° 54'.5" E)

The village represents two mounds, one in the village proper and the other on the east. The first mound measures 80 m. long, 60 m. wide and 13 m. high; and is littered with brick-bats and regional

pottery. Foundation walls are erected in mud or mud-bricks, and the remains of a tower is also discernible at certain point. The second mound, locally called Nagaria is 210 m. in length, 160 m. in breadth and one metre in height. Among pottery, grey ware, red ware, broken bowls, dish with incurved rim, featureless rim with cordoned profile, knobbed-lid, ware with impressed design in circlets and notches, grey ware with brown slip and terracotta wheel are noteworthy. Tradition ascribes that there was a *garhi* which was destroyed by English people during 1857 and the owner of the citadel was hanged at Patiali.

PURANPUR (Etah, 27° 51'.5" N, 78° 50'.2" E)

The village represents two mounds, strewn with regional wares. The first site called *garhi* without any trace of the citadel is 40 m. in length, 30 m. in breadth and 3 m. in height. The second mound spreads in an area of an acre and with a height of one metre. Ware with red slip, painted in simple and vertical bands, broken bowls, dishes, jars, spouts and lids are noticed at the site.

SONHAR (Etah, 27° 30'.5' N, 78° 52' E)

A mound, measuring 100 m. square and 6 m. height is noteworthy in the village. It yields bricks (12' × 8" × 2½"), broken bowls, dishes, jars and other regional wares. It is said that Dhir Shah Rathor after the capture of Khor, advanced, through Azamnagar into Barna for defeating Bhars. On his death his son Hugal Deo and Maldeo pushed on into Parganah Sonhar and expelled the Bhars who only offered a little resistance to their progress. One brand of them went to Mahuwa Khera where they established their supremacy. Afterwards a revenue *garhi* was built by a Tehsildar of Bungas Khan.

GONAR (Etah, 27° 47'.5' N, 78° 51' E)

At a distance of one kilometre south to the village, a mound spread in an acre area and one metre height, is strewn with *lakhauri* bricks and red ware, occasionally painted in simple bands.

CHHITAUNI (Etah, 27° 45' N, 78° 54' E)

The remains in the village consist of a mound, a ruined fortress and a few medieval sculptures. The small mound, measuring 30 m. on each face and 6 m. in height, yields *lakhauri* bricks, red ware-plain and occasionally with incised decoration, broken bowls, dishes and vases of different types. Two wells are noticed beneath the mound in bricks and limestones. A few broken sculptures, collected under a *Pipal* tree, represent Sivaliṅga, Nandī, *Śārdūlas* and flying damsels. In the village proper a ruined fort, now converted into heaps of mound, bears the mark of bastions and walls. It appears that the fortress was originally constructed in mud bricks covering an area of 40 m. square and with 6 m. height at the highest point. Red ware with criss-cross design, miniature bowls, terracotta spindle and a plaque representing broken female head are the common finds at the site.

KUCCHARHANI (Etah, 27° 39' N, 78° 54' E)

A mound in the village, covered with brick-bats, and regional wares, measures 160m. long, 100 m. wide and more than one metre in height. It is strewn with bricks ($22'' \times 10'' \times 3''$) and red ware with some variations in texture and fabric. Foundation walls in limestones and bricks are discernible to and fro over the site. A well constructed in limestone and bricks is noticed over the mound.

ARJUNPUR QADIM (Etah, 27° 41' N, 78° 54' E)

A lofty mound in the village, measures 250 m. long, 150m. wide and 15m. high. The site is littered with bricks ($15\frac{1}{2}'' \times 10\frac{1}{2}'' \times 3\frac{1}{2}''$), grey ware, black slipped ware, black polished ware, carinated bowls stamped rosette over a terracotta object and limestone with floral carvings. Mud-brick walls are also noteworthy over the mound.

SIKAIRA (Etah, 27° 41' N, 78° 54'.5" E)

The remains at Sikaira consist of two mounds covered with broken bricks and medieval wares. One of the tells is 50 m. long, 40 m. wide and 6 m. high and shows the vestiges of the mud towers at

cardinal points. Glazed wares are frequently found at the site. A well constructed in limestone is noticed over the mound. At a distance of a kilometre to the S.E. of the village, another mound spreads in an area of 100 m. $\times$ 60 m., and about one metre in height. The regional wares seem to be of little significance.

BHOJPUR (Etah, 27° 37' N, 78° 54' E)

A mound spread in two acre area and with 3 m. height is noticed in the village. Broken bowls, dishes and vases of regional types are scattered over the site.

AJITNAGAR (Etah, 27° 36.5" N, 78° 55.5" E)

The remains at Ajitnagar consist of a tall tell covered with brick-bats and medieval pottery. It is 130 m. long, 100 m. wide and 7 m. high, and is covered with *lakhauri* bricks, miniature bowls with flared rim, fragmentary vase, straight rim, dishes, flattened rim, spouts, grey ware in coarse fabric, bowl with footbase, a terracotta animal leg, and a metal blade.

SAILAI (Etah, 27° 37' N, 78° 52' E)

The village represents a small mound, covering an area of an acre with about 2 metre in height, strewn with red ware, sometimes painted in bands.

JANAK KHERA (Etah, 27° 39.5" N, 78° 55.5" E)

An oblong mound, about 200 m. long, 100 m. wide and 3m. high is located in the village. It yields brick-bats, red ware with splayed and collared rim, incised criss-cross design, broken dishes, grey ware in coarse fabric, black slipped grey ware, spouts and terracotta animal figurines.

PILKHUNI (Etah, 27° 40' N, 78° 51' E)

The village represents a ruined fort in the shape of the heaps of mound. The deserted rampart is 80 m. square with four bastions at

cardinal points. The height of the mound is normally 3 to 6 metres, whereas bastions are 16 m. in height even in the present state. A ditch, 5 metres in width, surrounded the fort. The bastions are erected in burnt bricks, while the mud bricks are employed in the construction of the rampart. The site is strewn with red ware, carinated *hāṇḍis*, bowls and vases etc.

NAGLA BHIKHARI (Etah, 27° 35' N, 78° 54' E)

A mound on the east of the village measures 100 m. square and one metre in height. It yields broken bricks, red ware in different shapes and designs and central button-knobbed lid etc.

JAUHARI (Etah, 27° 47' N, 78° 51.5" E)

The remains in the village consist of a mound and a few medieval sculptures. The mound, measuring 200 m. long, 130 m. wide and 10 m. high, is strewn with *lakhauri* bricks, red ware with stamped-designs and stone pestle. Notable sculptures represent Vishṇu, Kātyāyanī, flying damsels and dwarfish figure over the abacus supporting the weight. The sculptures are beautifully executed in the plastic art of c. 10th-11th century A.D.

BILAUTI (Etah, 27° 38.5" N, 78° 54' E)

Bilauti represents a mound covered with brick-bats and regional wares. It is 110 m. in length, 75 m. in width and 10 m. in height, and is littered with coarse grey ware, black-slipped grey ware, black-slipped ware with painted designs, a complete jar with spout and punched criss-cross designs, a terracotta bead, a rotatory quern and a caprisoned broken animal figure.

BASTARMAU (Etah, 27° 47' N, 78° 56' E)

The village has a lofty mound adjacent to Burhi Gaṅgā, measuring 180 m. in length, 90 m. in breadth and 22 m. in height. Foundation walls are discernible here or there with mud-bricks or burnt bricks (12" × 9" × 3") courses. The tell yields *lakhauri* and other bricks, red

ware, black ware, black polished ware, brown polished ware and glazed ware. An old well constructed in bricks exists near the site.

NAGLA KOTHI (Etah, 27° 43' 5" N, 78° 52' E)

The remains in the village consist of a large deserted fort and a broken statue of Hanumān. It is said that the fort was raged to ground by the British artillery in 1857 revolution as the local chieftain rose with arms in hand. However, now a heap of mound, originally, had a rampart around the mansion in mud and burnt bricks along with four round bastions, surrounded by a ditch. The fort measuring 150 m. in length, 95 m. in breadth and 10 to 16 m. in height from edge to edge, is somewhat on higher plane than the mass of the mound which has a general elevation of six metres. The main entrance was on the eastern face elevated in bricks. The site yields grey ware in fine fabric (a sherd with incised design of a tree with branches), brown slipped ware, red ware with incised, punched and stamped designs, broken terracotta gamesman, wheel, bead and ball, roughly dressed stone object, broken bowls, dishes, vases and carinated *hāṇḍis*. Limestones are employed in the construction of an old temple near the site.

KUPOLI (Etah, 27° 46' N, 79° 6' E)

It represents a big mound measuring 100m. square and with 6m. height. Broken bowls, carinated *hāṇḍis*, jars, vase with spouts, lids, terracotta bead and *lakhauri* bricks are the common finds at the site.

ARORA (Etah, 27° 46' N, 79° 1' E)

To the north-west of the village is a low mound covered with broken bricks and regional pottery. Measuring 60 m. in length, 30 m. in breadth and one metre in height, the tell yields broken bowls, dishes and vases of the medieval period. A sculpture representing Pārvatī, carved in limestone is placed at the site.

BANAIL (Etah, 27° 43' N, 78° 57.5" E)

The village represents a mound, measuring 60 m. long, 50 m. wide and 2 m. high. It is strewn with *lakhauri* bricks, red ware, grey ware in coarse fabric, broken bowls, dishes and terracotta bead.

NAGLA AJIT (Etah, 27° 38' N, 78° 59' E)

A mound to the north of the village is littered with broken bricks, red ware, painted sherds in simple bands and a broken jamb with the figure of *dvārapāla*. It measures 160 m. long, 130 m. wide and 3 m. high from the general surface.

NARDAULI (Etah, 27° 45' N, 79° 7' E)

The village represents a big mound spread in three acre area and with 5 m. in height. The mound yields broken bricks, red ware in profusion, a few grey ware, broken bowls, vases and carinated jars of the medieval age.

RAIPUR MOTHRA (Etah, 27° 39' N, 79° 1' E)

The remains at Raipur consist of an oblong mound covered with broken bricks and regional pottery. It is four acre in area and 3 metre in height. Bricks are too fragmentary for their measurement. Red wares are the common occurrence at the site. Black polished ware, carinated *hāñdis*, footed-base bowls and foundation walls are noticed at the site.

NAGLA DAMAR (Etah, 27° 47' N, 79° 2' E)

A mound in the village with regional wares and brick-bats measures 100 m. long, 60 m. wide and 6 m. high. Bricks are mostly *lakhauri*. The red wares are the common finds bearing slip on wash in few instances, while bowls, dishes and vases are occasionally found at the site.

SIKANDARPUR BAIS (Etah, 27° 46' N, 79° 3' E)

A lofty mound almost square (210 m. × 200 m. × 12 m.) in shape is seen in the vicinity of the village. Bricks (including *lakhauri* and mud bricks), red ware, grey ware, broken bowls, dishes, vases and stone pestle are the usual finds over the site. It is said that *garhi* of Raja Nidhi Singh was there on whose name the Pargana is called Nidhipur.

CHANDRAPUR (Etah, 27° 39' N, 79° 0' E)

A late medieval delapidated temple with several cracks is noticed in the village. Constructed in *lakhauri* bricks and plastered with lime and mortar, the domical shrine has three doorways on three sides, while the ravaged cella is devoid of any image.

BARAUNA (Etah, 27° 48' N, 79° 0' E)

To the east of the village is a tell covered with regional pottery and broken bricks. Spread in an acre area and about 2 metre high, the mound yields dull red ware, broken bowls and jars of the medieval types.

AKBARPUR PALIA (Etah, 27° 45' N, 78° 58' E)

A low lying mound on the south-east of the village, covering an area of two acre and with two metre height, is covered with *lakhauri* bricks, coarse red ware, broken bowls, carinated *hāṇḍis* and jars. Adjacent to this site is a slightly elevated ruined plinth which is said to be a *Sati* post. A few *lakhauri* bricks are scattered over it. Broken indistinct sculptures are collected under a tree.

NAUSANA (Etah, 27° 44' N, 79° 6' E)

An oblong mound, measuring 100 m. long, 60 m. wide and 6 m. high is noticed in the village. Broken bricks and red ware are the common occurrence at the site. Bowls, dish, vase (including miniature vase) are scattered over the mound.

BEDPUR (Etah, 27° 43' N, 79° 5' E)

The village represents a large mound, measuring 210 m. in length, 140 m. in breadth and 8 m. in height. It yields brick-bats, red ware, carinated vases, footed-bowls, miniature bowls, splayed rim, cordoned neck, lids, button-knobbed lids, terracotta disc and wheel.

KAKRALA (Etah, 27° 36' 5" N, 79° 5' E)

About a kilometre north-west to the village a mound does exist. It is 135 m. square and 5 metre in height. It yields footed-bowls, dishes, vases, jars, carinated vessels and foundation walls here or there. An old well constructed in bricks (12"×4"×3") is seen over the mound.

AURANGABAD (Etah, 27° 37' N, 79° 6' E)

In the village a mound is noteworthy for its finds consisting of brick-bats, pottery and a few medieval sculptures. Measuring 130 m. long, 100 m. wide and 5 m. high, the mound is covered with bricks (12"×9"×3") including small *lakhauri*, fine grey ware, red ware, broken bowls, dishes and jars and foundation walls. It is said that a grainary was found with charred grains while digging the site by the local person. In a recent cella a medieval Śivaliṅga, Gaṇeśa and a stone pestle are noticed.

LOHARI KHERA (Etah, 27° 35' 5" N, 79° 5' E)

A mound exists to the west of the village, measuring 60 m. square and with two metre height. The site yields red ware, footed-bowls, spouted jars, miniature bowls and jars.

KHIRIA BANAR (Etah, 27° 31' N, 79° 2' 5" E)

A mound measuring 60 m. square and with 3 metre height is strewn with *lakhauri* bricks, broken bowls, footed-bowls, miniature vase, spouted vessels, lids, a terracotta ball and red ware.

GARHI KHARAI (Etah)

The vestiges in the village consist of a low mound covering an area of six acre with simple height and having a fort in the centre. Originally composed in mud and burnt bricks, the citadel is 40 m. square with a rampart around along with four towers at cardinal points. The doorway on the eastern face had another bastion, 6 m. in height. The towers are somewhat higher than the general elevation of the mound rising upto a height of 5 metres. Red ware, miniature bowls, terracotta beads and balls, coarse grey ware and red ware with radiating circlets are the common finds over the site. To the east of this mound another tell measuring 100 m. square and 1.1 m. in height is located. A plinth erected in *lakhaury* bricks represents 5 m. square platform over the site.

SIKANDARPUR (Etah, 27° 38' N, 79° 7' E)

The village on the north represents a mound adjacent to Burhi Gaṅgā. It spreads in three acre are a with a height of three metres. The mound yields *lakhaury* bricks, red ware, black slipped ware, miniature bowls, dish, carinated vessels, button-knobbed lids, a small cylindrical pot, terracotta ball and a female head. The remarkable sprinkler resembling the Roman, Samian and other red wares of western Asia,¹ and similar to the crude imitation found at Pitalkhora² is found over the mound.

KUDESA (Etah, 27° 29' N, 79° 9' E)

The village represents a lofty mound covered with broken bricks, tiles, limestones and pottery and the remains of an old temple. The mound measuring 300 m. in length, 200 m. in breadth and 16 m. in height is littered with large wedge-shaped bricks including *lakhaury* ones, medieval wares and an uninscribed copper coin. To the north of the site there is a recent temple constructed out of the old materials of certain shrine comprising limestones and *lakhaury* bricks. Built in

1. Subbarao, B., *Personality of India*, pp. 46-47.

2. Deshpande, M.N. *Ancient India*, No. 15, p. 91, Fig. 4-(4 & 8).

limestone the foundation walls cover an area of 10 m. square. Few broken tiles, jambs, lintels, floral friezes and sculptures are collected in the recent shrine.

NAGLA GARHI LALPUR (Etah, 27° 26' N, 78° 58' E)

An oblong mound covered with broken bricks and regional wares, measures 80 m. in length, 50 m. in breadth and 5 m. in height. The pottery appears to be of the medieval period.

MEDUPUR (Etah, 27° 35' N, 79° 7' E)

A mound on the east of the village is noticed in an acre area and with two metres height. Pottery represents medieval and late medieval types. An old well is built in bricks ($10'' \times 6\frac{1}{2}'' \times 2\frac{1}{2}''$).

MIRA KALAN (Etah, 27° 29' N, 78° 26' E)

The village represents an oblong mound, measuring 100 m. in length, 80 m. in breadth and $6\frac{1}{2}$ m. in height. It is covered with *lakhauri* bricks and medieval wares.

KUSURA (Etah, 27° 28'.5" N, 78° 24'.5" E)

The village represents a mound, measuring 60 m. square with 4m. height. Medieval wares are littered over the site.

KARTHANI (Etah, 27° 25' N, 78° 19' E)

A low mound covered with broken-bricks and medieval wares lies in the village. It is five acre in area and one metre in height.

MEHUTA (Etah, 27° 27' N, 79° 11' E)

To the north of the village there is a mound covered with brick-bats and pottery. It measures 60 m. square and 2 metre in height. The finds include *lakhauri* bricks and late medieval wares. Another mound in the village proper is half-an acre in area and 3 m. in height with similar finds.

KHARSULIA (Etah, 27° 23' N, 79° 14' E)

Kharsulia represents two mounds and a few broken sculptures. The first mound on the east of the village is a 100 m. square with 8 m. in height, and is littered with pre-Mughal glazed ware and other medieval pottery. The second tell measuring 100 m. in length, 60 m. in breadth and 5 m. in height, is strewn with regional medieval wares along with coarse grey ware. Broken sculptures including a Buddha bust of the medieval plastic art are placed in the village.

UBHAI ASADNAGAR (Etah, 27° 24' N, 79° 13' E)

The remains in the village consist of an oblong mound littered with broken bricks and pottery. Measuring 60 m. long, 50 m. wide and 6 m. high, the tell is strewn with broken bowls, dishes, jars in grey ware, red ware, black slipped ware and black polished ware.

GOTHUA (Etah, 27° 23' N, 78° 18' E)

The village represents a mound and a few sculptures. The mound measuring 60 m. square and with 3 m. height is strewn with *lakhauri* bricks and medieval pottery. The sculptures represent Gaṇeśa, Śivaliṅga, carved pillars, and door-jambs. These are exquisitely embellished in the plastic art of the early medieval period.

DAUDGANJ (Etah, 27° 28' N, 79° 10' E)

The village represents two late medieval temples and sculptures. The temples in present ruinous state, were erected in *lakhauri* bricks with a single cella only. The sculptures of the early-medieval art represent Umā-Maheśwara seated in embracing pose, Śiva's bust, Devī, Viṣṇu with serene face, flying damsels and other broken friezes.

AKBARPUR KOT (Etah, 27° 27' 5" N, 79° 9' E)

A mound in the village, littered with regional wares and brick-bats, measures 80 m. in length, 60 m. in breadth and 5 m. in height. *Lakhauri* bricks and medieval wares are the common finds over the

site. In the centre of the mound there was a citadel, 30 m. square with towers at cardinal points, all now in ruins. It was a late-medieval fortress.

SARAI AGHAT (Etah, 27° 21' N, 79° 16' E)

Sarai Aghat¹ is a well known site. It is said that it was founded in the last quarter of 17th century by Khizrakhan, Muhammad Khan and Rasul Khan who built the *Sarai* and a mosque. The memorial stone of the *Sarai* is now over the door of the house of Hakinullah Khan and bears an inscription. However, it is also said that Aghat or Agahet is indebted for its name to the epic saint Agastya. Actually the remains prove the antiquity of the site which represents a lofty mound, sculptures and terracottas. The tall tell, measuring 260 m. in length, 200 m. in breadth and 13 m. in height is littered with coarse grey ware, black polished ware, black ware, black slipped ware, glazed ware, brown polished ware, red polished ware, glass ring and burnt bricks (15"×9"×3" and 16½"×9½"×3'). The medieval sculptures comprise a horse-rider with a sword in the right hand, a seated male figure, another male figure with matted locks, wearing holy-thread over his person and holding a trident in the right hand, probably representing Śiva, and flying damsels.

A beautiful terracotta plaque shows a female figure with eight hands wearing turban over the head, ear-rings, necklace, bracelets, anklets and armlets. The hand are mostly broken. The female figure is remarkable for its remote antiquity, probably to the pre-Gupta period on stylistic basis. With broad chin, slit mouth, taut-breast and slender body, the figure is conspicuous in bearing more ornamentation, though treated roughly. It, probably, represents some form of Durgā. A male head wearing turban, represents broad chin and small ears on the face.

1. *Proceedings of A.S.B.*, 1874, p. 10.

JAMUN (Etah, 27° 28' N, 78° 15' E)

The village represents an oblong mound, measuring 60 m. square and 3 m. in height. Bricks and medieval wares lie scattered over the surface. A few sculptures representing Mahābīr Tīrthaṅkara seated in *dhyānamudrā*, another standing Tīrthaṅkara and a terracotta head are noteworthy.

AUGREYA (Etah)

The village¹ represents a small brick fort of 18th century now as heaps of mound.

AWAGARH (Etah, 27° 26' 40" N, 78° 31' 22" E)

It possesses a formidable mud built fort² surrounded by a deep moat nearly a mile in circumference.

DAULESAR (Etah)

The village possesses the remains of a fine old fort of the Chauhans.³

DHAMRI (Etah)

To the south-west of the village there is remains of a mud fort.⁴

KADIRGANJ (Etah)

It represents a high mound, the remains of a fort and a *dargah* of Sujaat Khan built in A.H. 1104 during the reign of Alamgir.⁵

1. A Fuhrer, *op. cit.*, p. 85.

2. *Ibid.*, p. 85.

3. *Ibid.*, p. 86.

4. *Ibid.*, p. 86.

5. *Ibid.*, p. 87.

KASGANJ (Etah)

It possesses a fine mosque remarkable for its numerous minarets and decorations.¹

NIDHAULI (Etah)

It possesses the remains of a fort built by Khusal Singh, amil of the Nawab of Farrukhabad.²

NYURAI (Etah)

It possesses a late-medieval fine Hindu temple.³

PIWARI (Etah)

The remains at Piwari consist of a large mound littered with brick-bats, pottery and a stone jamb. The mound is 70 m. long, 50 m. wide and 5 m. high. Medieval wares lie scattered over the site. A medieval door-jamb represents a dwarfish male figure as an attendant to certain deity.

SEWAR (Etah, 27° 51' N, 78° 35' 5" E)

The village yields numerous sculptures and terracottas. Notable among sculptures are Vishnu, head and bust of Śiva, female heads and flying damsels etc. These icons belong to the early-medieval period on stylistic ground. Among terracottas mention may be made of Mahishāsūramardīnī, mother and child, a male figure wearing prominent drapery and showing bulging belly, a beautiful female head, dwarfish female attendants, a broken female figure wearing ornaments and flying *Gandharvas* carved over a brick. The terracottas appear to be slightly earlier than the sculptures mentioned above.

BATHWA (Etah, 27° 29' N, 78° 32' E)

The remains at Bathwa consist of a lofty mound covered with brick-bats, regional wares and a few sculptures. The mound is 120 m.

1. A. Fuhrer, *op. cit.*, p. 87.

2. *Ibid.*, p. 87.

3. *Ibid.*, p. 87.

in length, 50 m. in breadth and 10 m. in height. Wedge shaped bricks ($20'' \times 10'' \times 6''$; $18'' \times 9\frac{1}{2}'' \times 6''$; $19'' \times 10'' \times 6''$) are the common occurrence at the site. A few broken sculptures, such as Mahishāsūramardīnī, male and female figures and broken heads are collected at the site. These icons are the plastic creation of the Gurjara-Pratihāra's art.

FARRUKHABAD ($27^{\circ} 24' N$, $79^{\circ} 40' E$)

The city is surrounded by a triangular embankment or wall guarded by flanking towers. It is said that there had been a stronghold of king Drupada during the *Mahābhārta* time. However. Nawab Muhammad built a mud fort flanked by bastions and surrounded by a ditch. It sustained a place called the Bara Mahal and a Jami Masjid, but all in ruins.¹

FATEHGARH (Farrukhabad)

It possesses a mud fort, surrounded by a ditch and flanked by bastions, originally built by Nawab Muhammad Khan (1713-1743 A.D.).²

PURAB RAI (Farrukhabad)

It possesses the remains of a fort, founded by Uday Chand in the 18th century A.D., called as Indergarh.³

KHAIRNAGAR (Farrukhabad)

It possesses a brick fort built by Rotan Singh over an old mound.⁴

KHUDAGANJ (Farrukhabad)

It possesses a *sarai* and a mosque built by Yakut Khan in A.D. 1739 as is evident from an inscription.⁵

1. A. Fuhrer, *op. cit.*, p. 77.

2. *Ibid.*, p. 78.

3. *Ibid.*, p. 78.

4. *Ibid.*, p. 81.

5. *Ibid.*, p. 81.

MAKRANDNAGAR (Farrukhabad)

To the south-west of the village are three mounds covered with broken bricks, pottery and fragmentary sculptures. On the south-east is a dry Suraj-kund, an ancient place of worship. Close to it is a late-medieval Śiva temple.¹

MUHAMMADABAD (Farrukhabad)

The village was founded by Muhammad, the first Nawab of Farrukhabad who erected a castle on the old mound called Kal Ka Khera which the Chandella Rajputs made the base of their operation against the aboriginal Bhyars.²

PAKHNA BIHAR (Farrukhabad)

The village close to Saṃkisā represents the site of a famous Buddhist *vihāra* which excited the admiration of the Chinese pilgrim Hiuen Tsang. The site represents a lofty mound covered with bricks, pottery and inscribed clay seals. A large statue of the Buddha was also found at the site. Cunningham excavated the mound and discovered a Kushāṇa inscription, Buddhist rail-bars, carved bricks, moulded terracottas, inscribed clay seals and identified the ancient monastery and the Stūpa.³

PILKHANA (Farrukhabad)

The village represents an extensive mound strewn with wares, coins and sculptures. A. Fuhrer thinks that by judging the name it may be Pilo-shan-na of Hiuen Tsang⁴ which seems to be doubtful, for Cunningham identifies this ancient city with that of Bilsar on more sound reasons.⁵

1. A. Fuhrer, *op. cit.*, pp. 81-82.

2. *Ibid.*, p. 82.

3. Cunningham, *Archaeological Reports*, Vol. XI, pp. 31-38.

4. A. Fuhrer, *op. cit.*, p. 82.

5. *Archaeological Reports*, Vol. XI, pp. 13-22.

RAUSHANABAD (Farrukhabad)

It possesses a mosque and a masonry well built by Bibi Raushan Jahan in A.H. 1149 (A.D. 1736).¹

SAKRAWA (Farrukhabad)

It has the remains of a brick castle built by Amin-ad-daula in the early nineteenth century A.D.²

SAURIKH (Farrukhabad)

To the west of the village is a castle and a famous well.³

SHAMSABAD (Farrukhabad)

The town is a site of the old city of Khor founded about the beginning of the thirteenth century by a Rathor descendant of king Jayachanda. There is a large mound called Kot, the fort of the Khor Raja. The mound also represents tombs besides pottery and other antiquities.⁴

TALGRAM (Farrukhabad)

On the south of the town is a mound, called *garhi* as there was an old castle.⁵

THATIA (Farrukhabad)

It possesses a high mound, occupied until 1858 by a castle, the home of some Baghel Rajputs.⁶

TIRWA (Farrukhabad)

It possesses a late-medieval castle, a beautiful tank with flight of steps, corridors, chambers and rooms built by Raja Jaswant Singh.

1. A. Fuhrer, *op. cit.*, p. 83.

2. *Ibid.*, p. 83.

3. *Ibid.*, p. 84.

4. *Ibid.*, p. 84.

5. *Ibid.*, p. 84.

6. *Ibid.*, p. 84.

Near the tank is a fine Durgā temple constructed in stone with artistic skill.¹

YAKUTGANJ (Farrukhabad)

It possesses a mosque built by a faqir, named Miyan Nuri Shah in A.H. 1086 (A.D. 1675) as is evident from the inscription.²

AMIRPUR (Farrukhabad)

The village represents the remains of an old fort.³

BHOJPUR (Farrukhabad)

It was founded by Raja Bhoja of Malwa who built here a big fortress. The remains of fortifications can be still traced but these are of far later date. Another castle was built by Ghias-ud-din Balban (1266-1286 A.D.)⁴

BISHUNGARH (Farrukhabad)

It possesses a castle which is enclosed within a large wall and ditch.⁵

CHHIBRAMAU (Farrukhabad)

It possesses the remains of a large ruined castle and of an old *sarai*.⁶

KANAUJ (Farrukhabad)

An epigraph⁷ from Kanauj records the construction of the tomb of the saint Shaikh Kabir Bala Pir during the governorship of Nawab Bahadur Khan, son of Darya Khan Da' Udzai. The undated epigraph is evidently inscribed in A.H. 1057 (A.D. 1647-48). A few other epigraphs⁸ from here of Aurangzeb assign the construction of a mosque

1. A. Fuhrer, *op. cit.*, p. 84.

2. *Ibid.*, p. 84.

3. *Ibid.*, p. 77.

4. *Ibid.*, p. 77.

5. *Ibid.*, p. 77.

6. *Ibid.*, p. 77.

7. *Indian Archaeology—A Review*. 1963-64, pp. 43-44.

8. *Ibid.*, p. 82.

in A.H. 1074 (A.D. 1663-64). Another¹ from the same place states that Mahmud Khan, son of Salim Khan Tarin constructed in A.H. 1076 (1665-66), the gate of the *dargah* of the famous saint Shaikh Kabir Bala Pir. Another from Kanauj² states that the saint Muhammad Mahdi constructed the gate of the tomb of his father Shaikh Kabir Bala Pir with the help of Nawab Dilair Khan, son of Darya Khan Ghoriya Khail Da, Udzai in A.H. 1081 (A.D. 1670-71), the mason's name is given. A badly damaged inscription³ of Ibrahim Shah from Kanauj assigns the construction of a lofty mosque to the king in A.H. 829 (A.D. 1426).

1. *Indian Archaeology—A Review*, 1963-64, p. 82.

2. *Ibid.*, p. 82.

3. *Ibid.*, p. 82.

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- (b) Fragment of a bowl of grey ware, painted in black on both the sides with horizontal lines, from Jakhera, Etah.
- (c) Fragment of a dish of grey ware, painted in black internally with a design composed of horizontal and oblique lines with dots, from Pipargaon, Etah.
- (d) Bowl of grey ware with featureless rim, painted in black on the exterior with oblique lines extending upto rim, from Jalesar, Etah.
- (e) Bowl of grey ware with inturned sharpened rim, from Garh, Etah.
- (f) Fragment of a vase of red ware with an outcurved, featureless rim. Of medium fabric it is devoid of any slip or wash, from Patiali, Etah.
- (g) Bowl of dull red ware with incurved, featureless rim, bearing shining brown slip, from Sakit, Etah.
- (h) Fragment of a dish with slightly incurved rim, from Kabar, Etah.
- (i) Fragment of a vase of dull red ware with red slip, bearing grooves with notches externally, from Bilram, Etah.
- (j) Vase of medium grained grey ware with splayed rim and cordoned neck, bearing black polish internally, from Kanauj, Farrukhabad.
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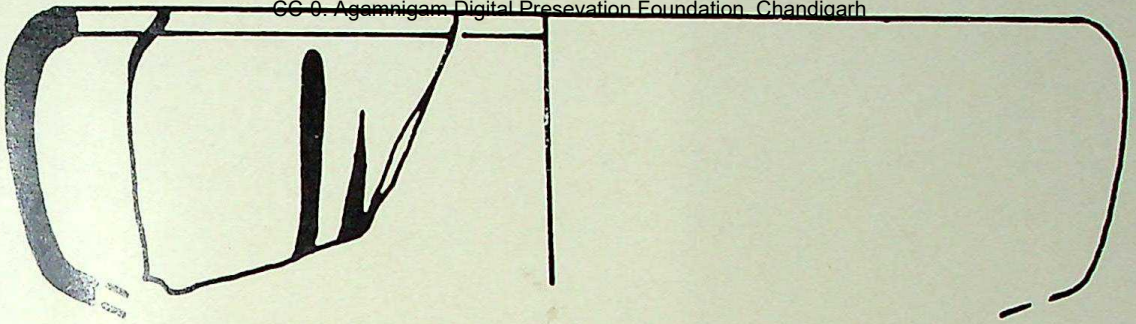
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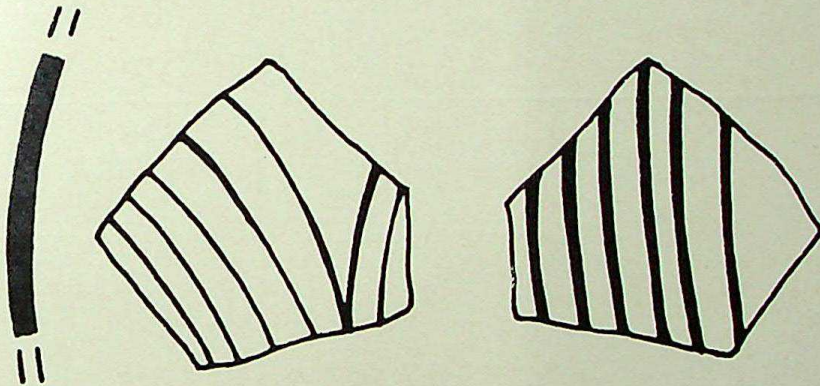
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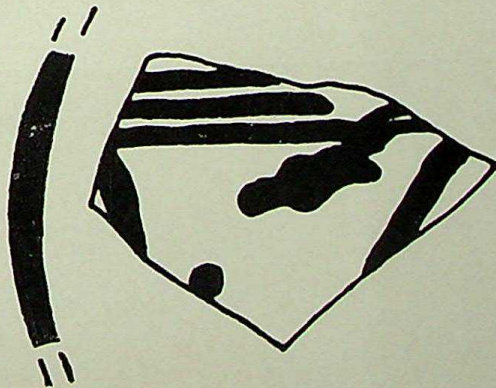
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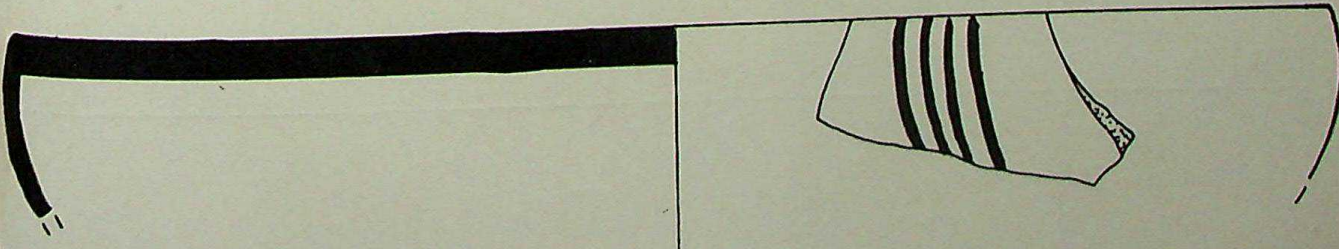
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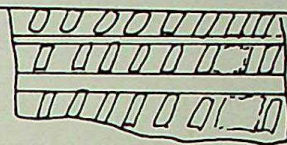
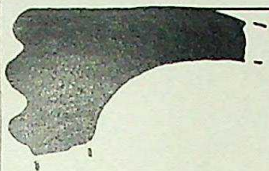
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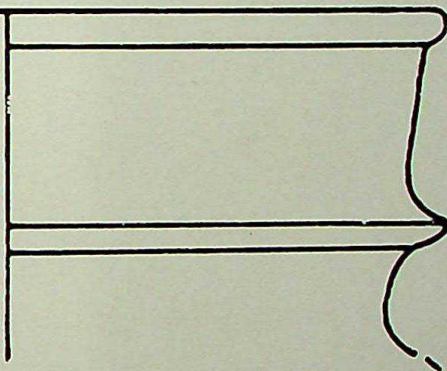
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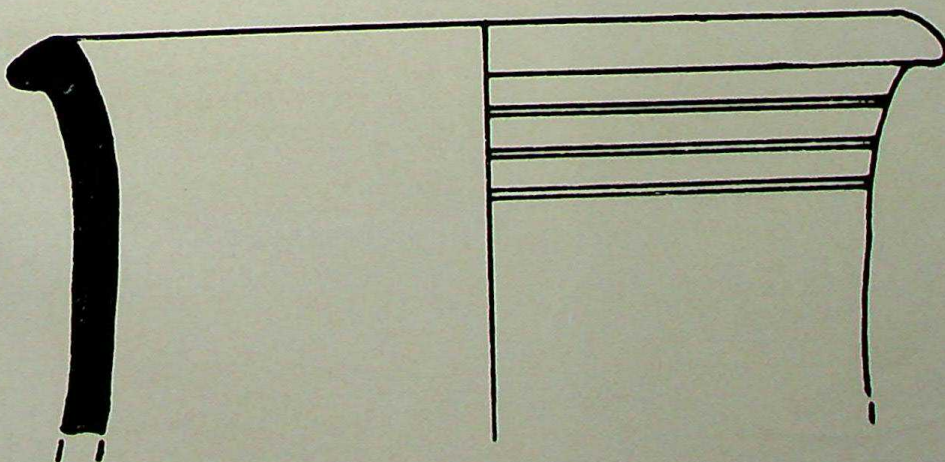
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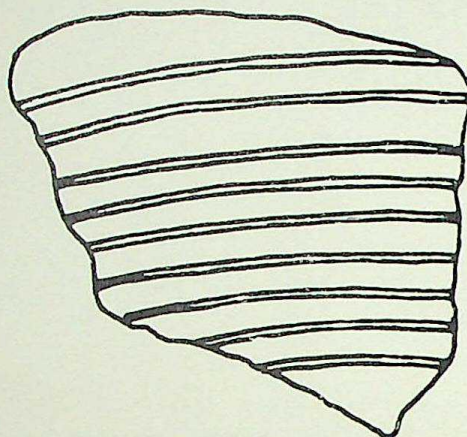
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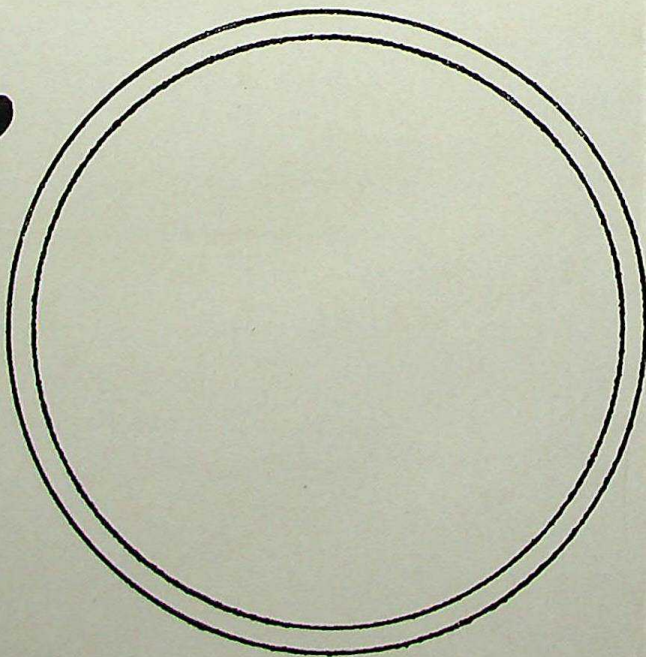
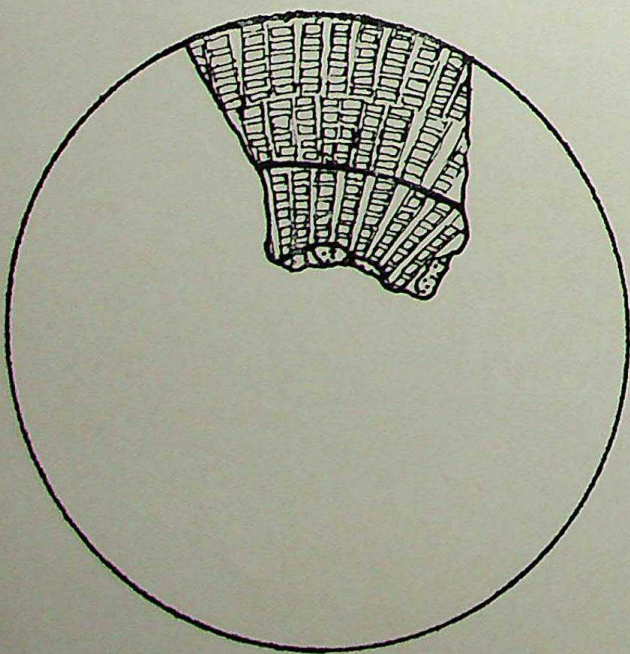
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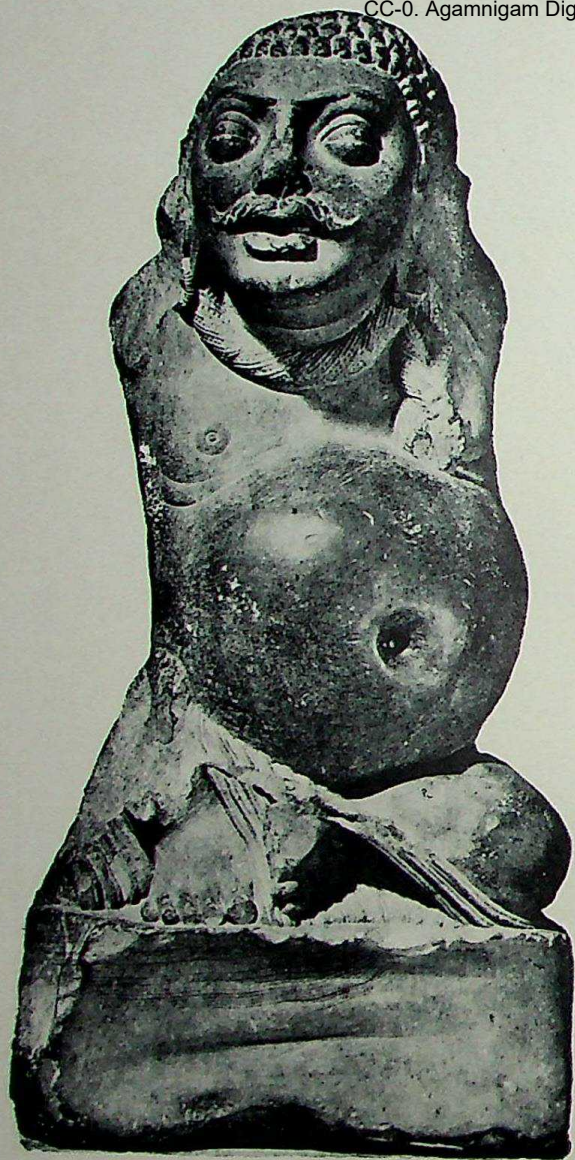
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↑ 1. Gupta Shrine, Ahichchhatra, Bareilly.



2A. Kubera, C. 9th-10th century A.D.,
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2B. Kubera with moustache, Early-medieval period, Ahichchhatra, Bareilly.



2C. Four-armed Vishnu holding conch, discus and mace urna mark between the eye brow, Late-Kushana period, Ahichchhatra, Bareilly.



2D. Head of Siva with *jata-juta*, Gupta period, Ahichchhatra, Barielly.



2E. Head of Parvati with the third eye and crescent mark, Gupta period, Ahichchhatra, Barielly.



2F. Ganga *makaravahini* with a vase in her hand, Gupta period, Ahichchhatra, Bareilly.

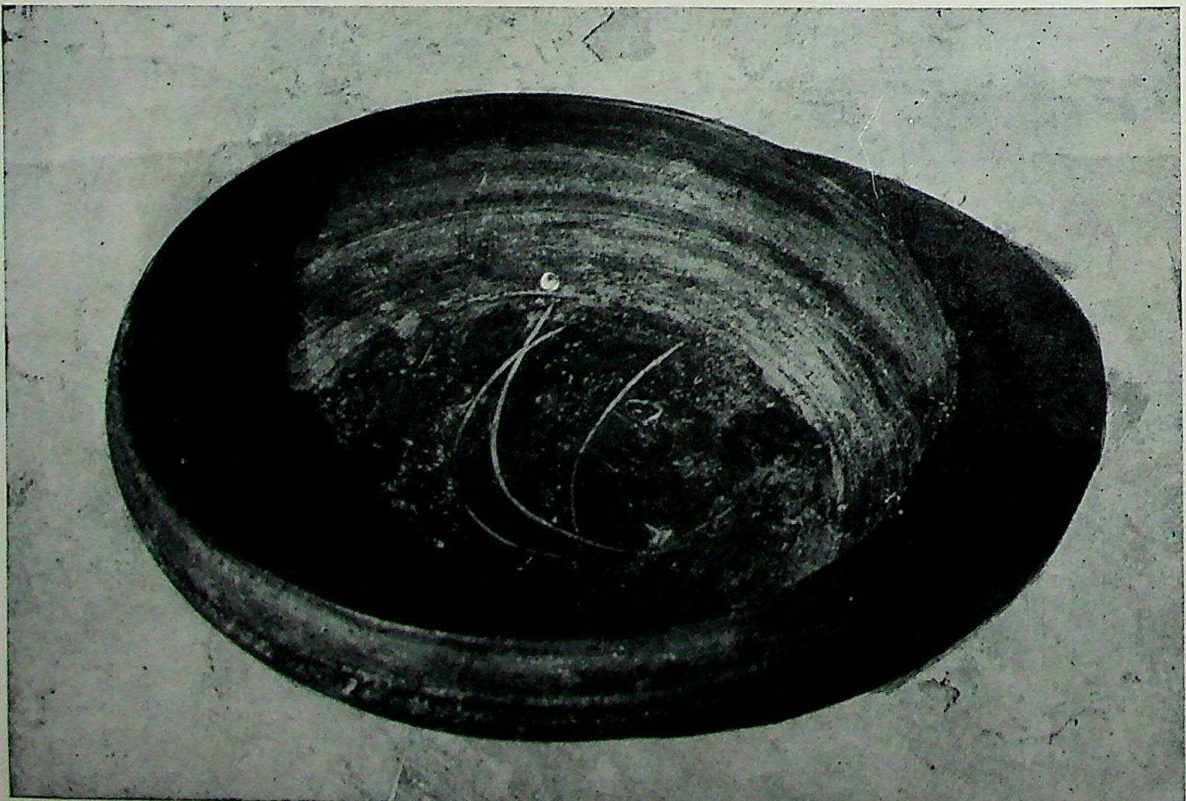


2G. Yamuna over a tortoise holding a vase in her hand, Gupta period,
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4. Bovine-faced Mother Goddesses,
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Farrukhabad.

↓ 3. Grey dish with graffiti mark,
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5. A male head, Kushana period, Kanauj, Farrukhabad.



6. Human heads, Late-Kushana period, Kanauj, Farrukhabad.

7. Broken Human Figurines, Late-Kushana period, Kanauj, Farrukhabad.





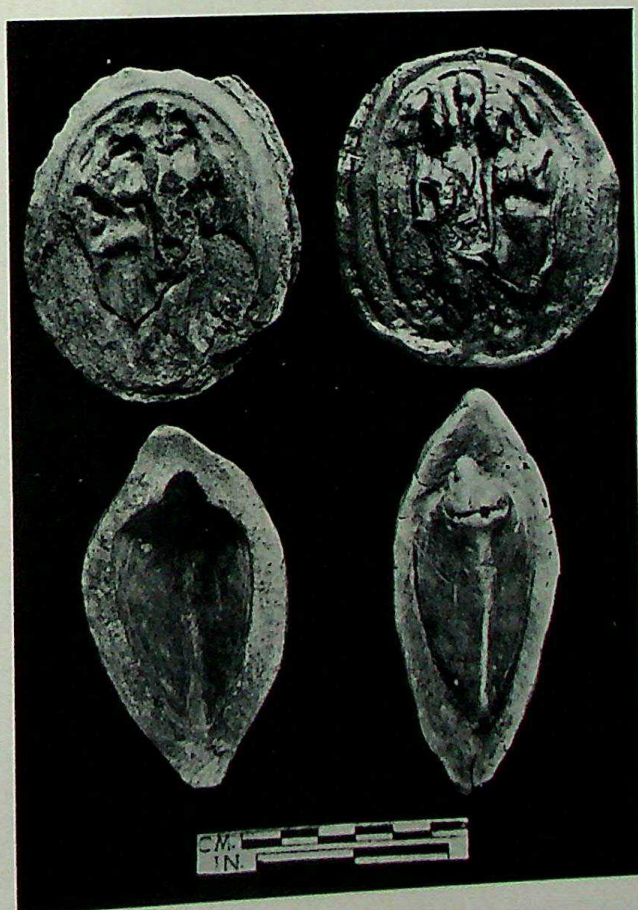
8. Female Figurines with varied head dresses, Gupta period, Kanauj, Farrukhabad.



9. Mother and child, Gupta period, Kanauj, Farrukhabad.



↑ 10. A mould and plaque of *Dampati* figures, Gupta period, Kanauj, Farrukhabad.

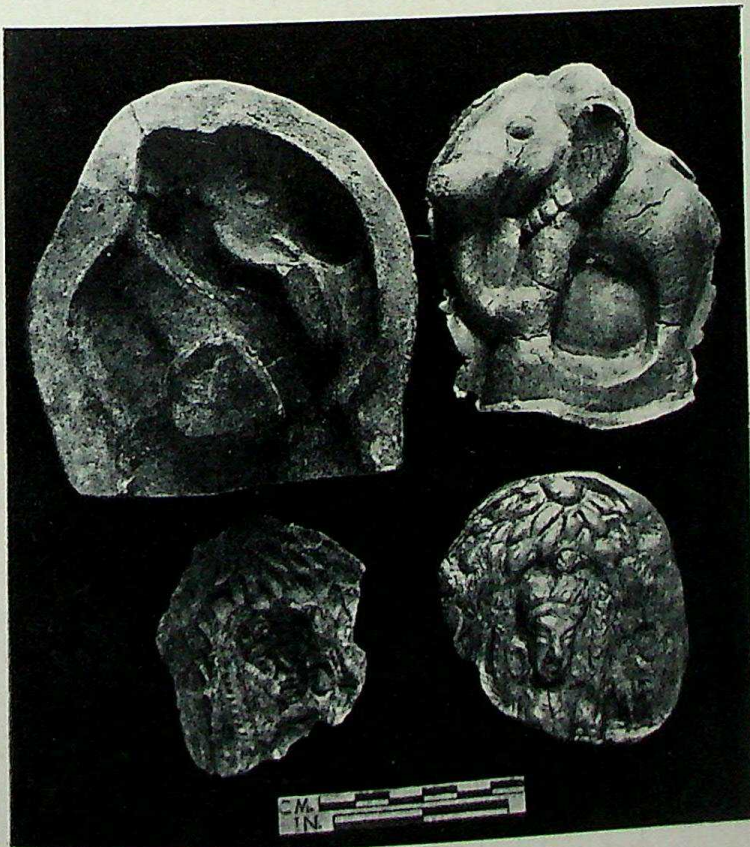


11. Moulds and plaques of *Dampati* figures and a bird-toy, Gupta period, Kanauj, Farrukhabad.

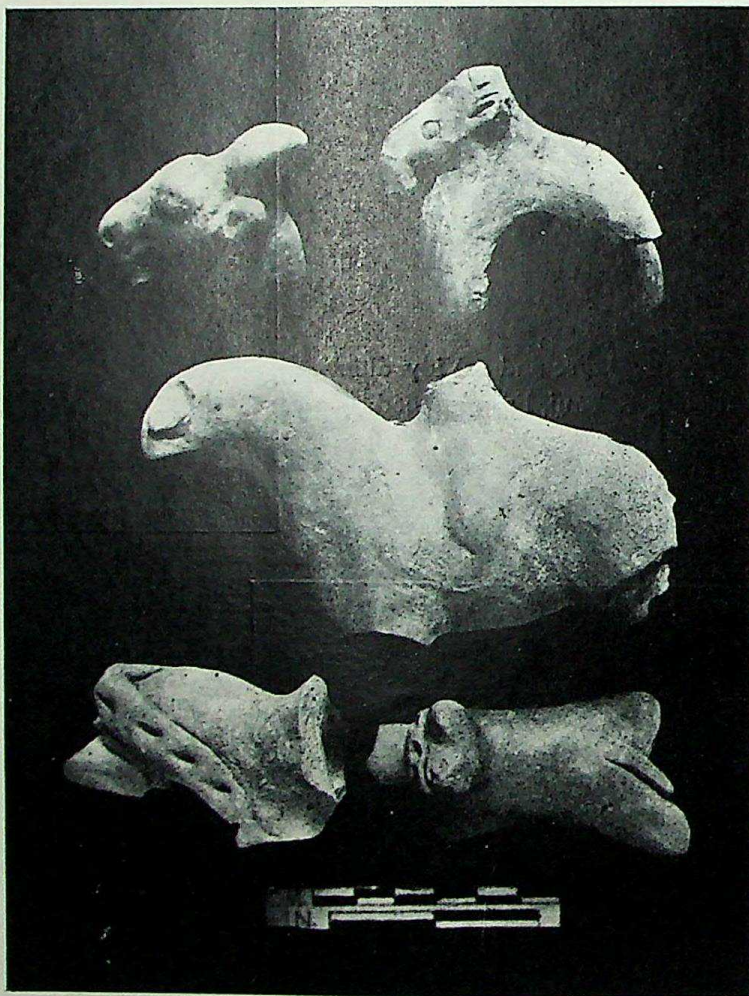


12. A child in jovial mood, Gupta period, Kanauj, Farrukhabad.

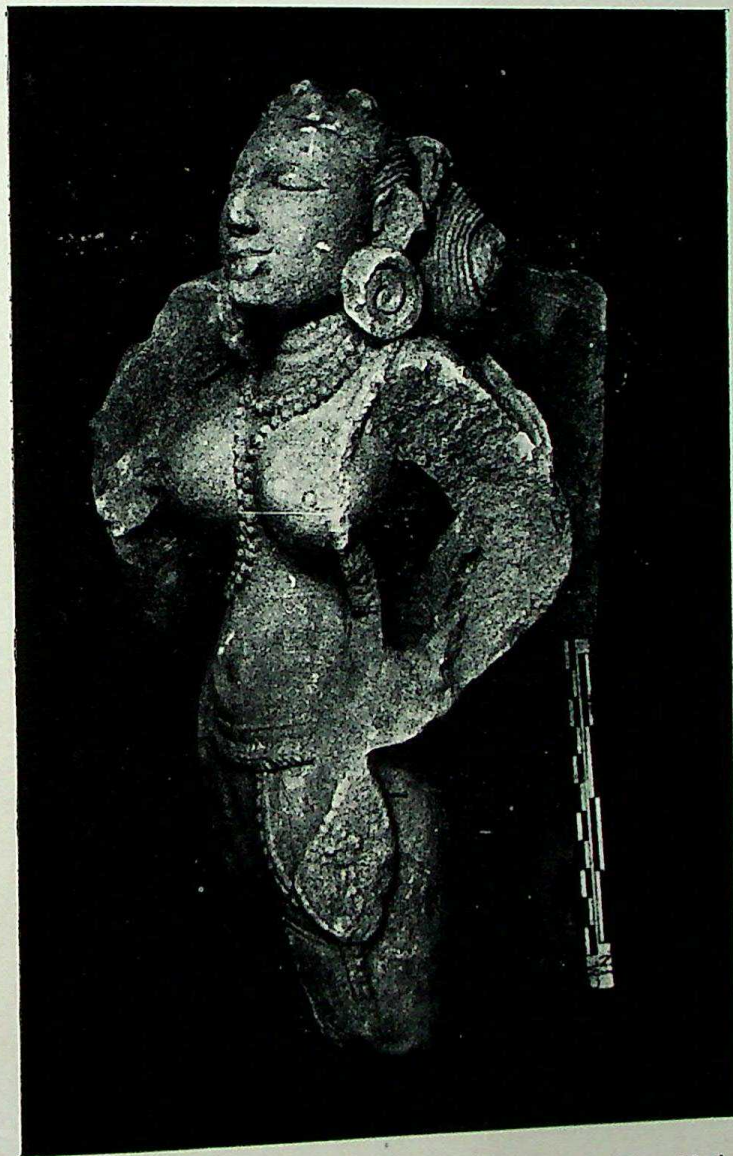
14. Moulds and plaques of a horse and a Vidyadhara, early-medieval period, Kanauj, Farrukhabad.



13. Moulds and plaques of an elephant and a human figure, Gupta period, Kanauj, Farrukhabad.



15. Animal figurines, Medieval period, Kanauj, Farrukhabad.



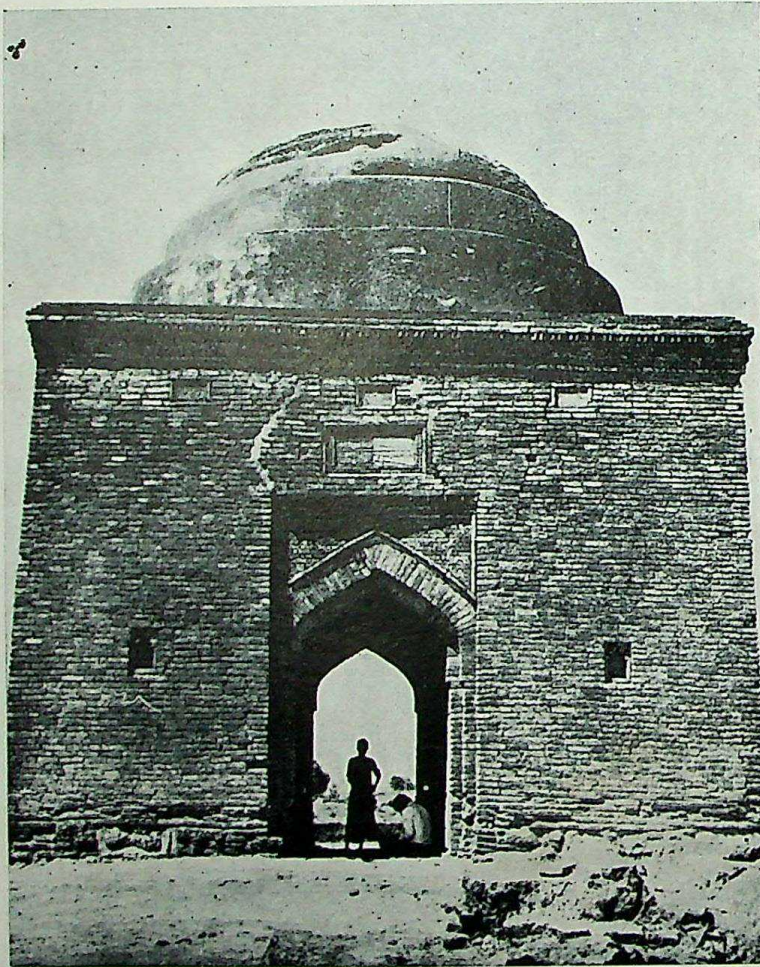
16. Surasundari, C. 9th-10th century A.D., Kanauj, Farrukhabad.



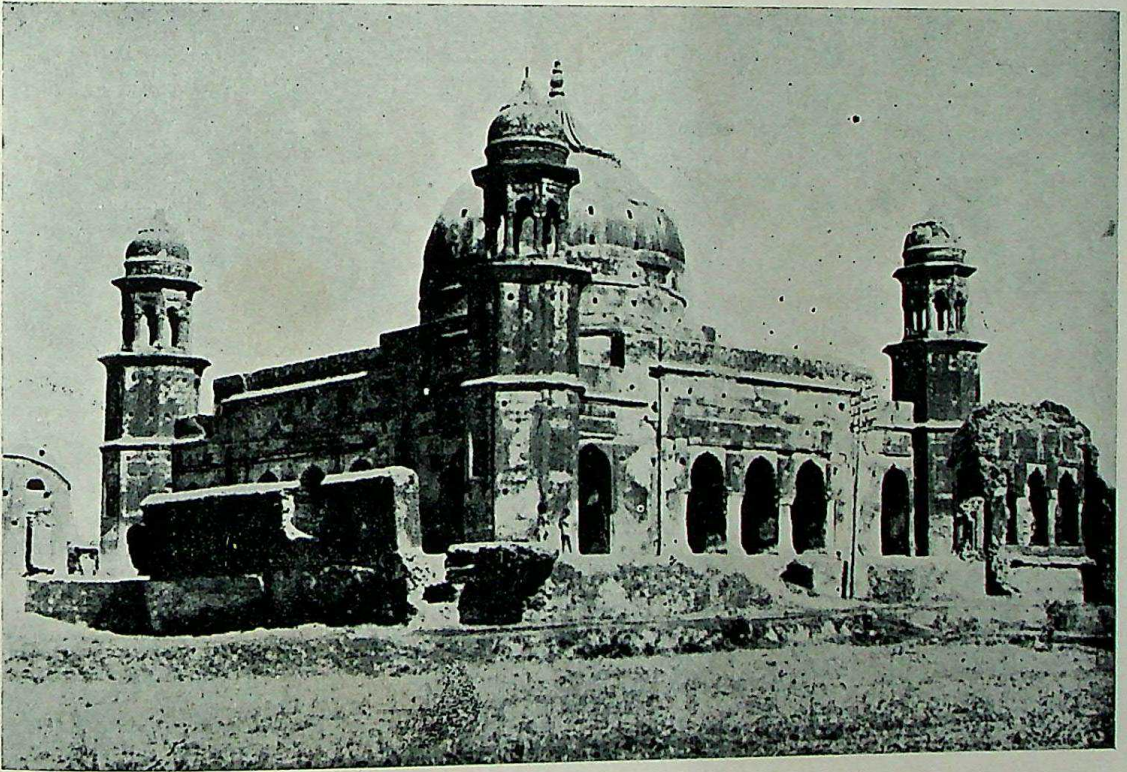
17. Karttikeya with his *vahana* peacock, C. 10th-11th century A.D., Kanauj, Farrukhabad.



18. Chaturmukhi Sivalinga, C. 7th-8th century A.D., Kanauj, Farrukhabad.



19. Dargah of Imad-ul-Mulk alias, Late-medieval period, Budaun.



20. Tomb of Ikhlas Khan, Late-medieval period, Budaun.



21. Surya with lotuses in hands, C. 10th-11th century A.D.,
Rijaur khas, Etah.



22. A broken frieze with attendants, C. 10th-
11th century A.D., Rijaur khas, Etah.

Agam Kala Prakashan